Frank O'Connor's short stories in German: A study in translation criticism.

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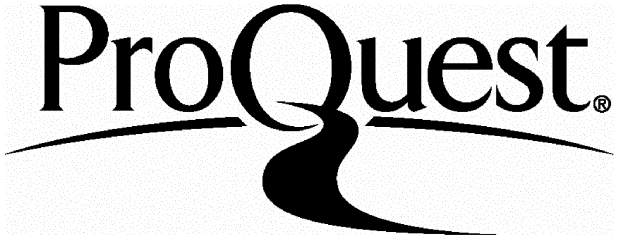

Summary

The primary aim of the present study is to assess the quality of Elisabeth Schnack's German translations of Frank O'Connor's short stories. O'Connor's stories pose particular problems for the translator, partly because of his distinctive personal style, which characteristically combines the colloquial, dialectal and poetic registers, but also because the stories, by virtue of their geographical location, are so deeply rooted in Irish culture and the Irish way of life. The study takes the form of a linguistic and stylistic investigation which, in addition to evaluating the translations, aims to establish the translator's priorities and translation strategies. One further aim of the study is to determine any differences between the literary contexts of the originals and translations by considering the extent to which the SL and TL audiences parallel one another.

As a theoretical basis for the study, five existing models for translation criticism (Popovič, Wilss, Koller, Reiß, House) have been compared and evaluated. The assessment itself is divided into chapters on cognitive equivalence (where omissions, additions and mistakes are examined), connotative equivalence (which deals primarily with the treatment of O'Connor's style) and textual equivalence (which investigates cohesive devices and text-immanent features).

By means of specific exemplification it is hoped to illustrate general difficulties posed in translating Anglo-Irish literature into German, and to discover how such difficulties may or may not be overcome. Thus, a study of this

nature should not only heighten awareness and encourage discussion of the problems of literary translation, but it should also help to raise the standard of future literary translations into German.

Table of Contents

List of Abbreviations

The following abbreviations have been used throughout the thesis to refer to the various collections and publications of the stories:

Source texts

BC	Bones of Contention (1938)
CAJ	Crab Apple Jelly (1944)
CC	The Common Chord (1947)
C2	Collection Two (1966)
DD	Day Dreams (1973)
DR	Domestic Relations (1957)
FF	Fish for Friday (1971)
GN	Guests of the Nation (1979)
HD	The Holy Door (1973)
LO	A Life of your Own (1972)
MISS	Modern Irish Short Stories (1957)
ML	The Mad Lomasneys (1970)
MP	Masculine Protest (1972)
MS	More Stories by Frank O'Connor (1954)
SS	Selected Stories (1946)
TS	Traveller's Samples (1951)

Translation texts

GE I	Gesammelte Erzählungen I (1975)
GE II	Gesammelte Erzählungen II (1976)
GE III	Gesammelte Erzählungen III (1976)
GE IV	Gesammelte Erzählungen IV (1976)
GE V	Gesammelte Erzählungen V (1976)

GE VI	Gesammelte Erzählungen VI (1976)
L&K	Literatur und Kunst (1950)
MB	Magazin Berlin (1966)

Full publishing details of these works are provided in the bibliography.

This thesis was written under the supervision of Dr. J. B. Smith, whom I would like to thank for his guidance. I would also like to thank Mag. Susanne Costa, Ms. Joy Griffiths and Dr. Elisabeth Wieser for their useful comments and invaluable help, and my mother, Mrs Eleanor Cassells, for her support.

Chapter I

Introduction: Preliminary Considerations

(1) Problems and Aims

This thesis sets out to provide an evaluation of the quality of the published German translations of Frank O'Connor's short stories. "Quality" is not, however, an absolute term which can be applied without clarification to translation, and clearly some general outline is required of the yardsticks which will be used to assess the quality of these particular translations.

Central to the approach used in this study is the rejection of the notion of "the perfect translation" as a criterion against which the necessarily less perfect published translations can be measured. Translation is here viewed in terms of linguistic choices made with the aim of achieving optimal semantic-pragmatic equivalence. Thus, a concomitant aim of this thesis is to establish the translator's priorities and translation strategies.

The intrinsic link which O'Connor's stories have with Ireland is the source of a number of translation problems. On the semantic level, for example, specific references to Irish institutions may be treated in a variety of ways. Should the translator decide to provide an overt translation, then the translation choice made in dealing with such items will, to a large extent, depend on the TL audience's expected

knowledge of the source culture.[1]

The stories' rootedness in Ireland is, on the pragmatic level, also manifest in the occurrence of dialect, and, more commonly, in the striking use of expressions and formulations typical of the sort of English spoken in Ireland. The problems which this poses for the translator are much more intricate. SL dialect may be matched by TL dialect; the translator may attempt to compensate in other ways for the effect which these registers achieve in the original. No matter what translation strategy is adopted, it is virtually impossible for the translator to achieve equivalence of effect. O'Connor's style is characterized by the creative coalescence of the colloquial and the lyrical; translation problems of this nature are thus problems in rendering style.

The study also seeks to determine, as far as is possible, whether the source and translation texts appeal to the same types of audience. O'Connor has selected for his stories themes with which his readers can easily identify. These are presented in a simple and natural manner which does not diminish, but rather enhances, the stories' literary and artistic value. O'Connor's audience thus comprises a wide range of types of reader; G. Brenner, in his thesis, also draws attention to the scope of O'Connor's appeal:

[1] The terms "overt translation" and "covert translation" used in this thesis are drawn from House (1977). An overt translation is one which may be recognised as a translation by virtue of references to the country and culture of the source language. In a covert translation, on the other hand, what House terms a "cultural filter" is placed between the source and translation texts so that a cultural transfer is made, ensuring that the translation reads like an original.

> His /O'Connor's/ technique relies upon discovering concrete experiences which contain sufficient meaning in themselves. His mimetic device does not rule out the possibility of a story's extended meaning, but he is modest enough not to insist on it....
> O'Connor can be seen to bridge the gap between the philistine and the academic reader by creating stories that meet the former at his level and yet have enough substance to satisfy the latter. (Brenner, 1965:6,9)

In establishing the extent to which semantic-pragmatic equivalence has been achieved in the translations it will also be possible to gauge differences in the types of audience the respective texts appeal to.

(2) Frank O'Connor

Frank O'Connor, whose real name was Michael Francis O'Donovan, was born in Cork on 17th September, 1903, an only child, and was brought up in the poorer areas of that city. While attending St. Patrick's National School he came under the tutelage of the writer Daniel Corkery, who recognized the boy's talents and showed special interest in him. O'Connor left school at the age of fourteen, and a year later joined the Irish Republican Army. He fought with the Republicans in the Revolution and in the Civil War which followed, and was for a time detained in Gormanstown Internment Camp. After his release he worked as a teacher, and later as a librarian in various towns throughout the country. In 1935 he was appointed to the Board of Directors of the Abbey Theatre in Dublin, which for three years he helped to manage. During this time he resigned from his post as librarian in Pembroke library

to become a full-time writer. In the early fifties, afflicted by personal and financial problems, O'Connor left Ireland for America where in the ensuing decade he taught at several universities, including Harvard and Stanford. O'Connor returned to Ireland in 1961 and died on 10th March, 1966, in Dublin.

O'Connor wrote some few novels and plays, and also translated many poems from Irish. It is, however, as a short story writer that his reputation became firmly established and that he is best remembered to-day. He was writing in the wake of the Irish literary Renaissance, in the shadow of such literary giants as Joyce and Yeats. When he and his contemporary Sean O'Faolain began to write "it was with some idea of replacing the subjective, idealistic, romantic literature of Yeats ... by one modelled on the Russian novelists."[2] Like the nineteenth century realists, O'Connor is more concerned with plot and action than with literary embellishment, and his natural linguistic dexterity gives his stories an immediacy and tangibility which ensures ease of communication with his readers.

O'Connor's stories are portrayals of middle-class Catholic Ireland, yet despite the marked regionalist character of his writing, his literary vision cannot be classified as provincial. The themes he chooses, such as loneliness and communication, are common to human experience in general, and thus give his stories universal value.

[2] Frank O'Connor, "The Future of Irish Literature," Horizon (Jan. 1942), 58.

Translations of O'Connor's stories have been undertaken in a total of ten languages. A collection of six of his stories has been published in Danish, and another seven stories have been published singly in the same language. Smaller selections of his stories have appeared in Flemish, Italian and Swedish and a few stories have also been translated into French, Dutch, Slovak, Finnish and Hungarian.

The attention which has been given to his stories in German is, however, by comparison outstanding. More than seventy of his stories have been translated into German, a small proportion of which reappear in the various German editions.

Anglo-Irish short story writers of the same generation as O'Connor receive only cursory attention from the German-reading public, insofar as the few of their stories which have been translated are generally scattered one by one in German anthologies of Irish short stories. Liam O'Flaherty and Sean O'Faolain have each had one collection of their stories published in German, but no less than twelve books of O'Connor's stories have appeared in German, and almost no German anthology of Irish short stories has been published without the inclusion of one of O'Connor's stories. All the German translations of O'Connor's stories have, without exception, been undertaken by Elisabeth Schnack.

(3) Elisabeth Schnack

Elisabeth Schnack, a Swiss translator, has been working in the field of translation since the 1940's. She has trans-

lated over 170 books from English into German. She has concentrated in particular on modern American and Anglo-Irish literature, and has worked extensively on the short story genre. Indeed, much of the work in translating Anglo-Irish short stories into German has been carried out by Schnack, and she herself shows a striking preference for the stories of O'Connor.

One advantage of Schnack giving so much attention to the work of O'Connor is that it was possible for her to gain a thorough knowledge of his work, his cultural background and literary medium. One might expect this knowledge to result in a certain unity of style in German--something which is desirable for the TL audience's appreciation of a foreign writer's work.

By contrast, one disadvantage of Schnack being the sole translator of O'Connor's stories is that the TL audience is possibly more accepting and less discerning than had a choice of translations been available on the German market.

Like the vast majority of translators of literature Schnack does not provide any information, in the form of a preface, on the translation problems encountered, nor reasons for adopting particular translation strategies. Such information would not only undoubtedly be of interest to the TL reader, but would greatly facilitate any detailed criticism of the translations. In the early stages of this thesis attempts were made to meet and talk with Schnack, but these proved unsuccessful; however, in a letter to the author of this thesis (16.3.80) she does provide some relevant hints as to her personal view of the role of the translator:

> Ich hasse alles Theoretisieren....Ich bin kein Schuhmacher oder sonst ein Handwerker, sondern ich arbeite wie eine Schriftstellerin, wie es jeder gute Übersetzer tun muß. Das lernt sich nicht durch Theorie und Bücher und Kurse.

Schnack clearly sees literary translation in terms of an artistic activity. The extent to which the translator's creativity makes for optimal translation choices will be given consideration in the assessment which forms the core of this study.

(4) Material

Numerous practical difficulties were encountered in the course of preparation for this thesis, most notably in the gathering and matching of source and translation texts. In the introduction to Collection Two O'Connor describes as "a harmless eccentricity" his habit of rewriting stories ("some as many as fifty times") even after publication. The result is that many of O'Connor's stories have been published in different versions.

As a comparison of the source and translation texts is a prerequisite for a thorough assessment of translation quality, much groundwork had to be covered in matching the primary material (over seventy stories) before the investigation proper could even begin. The publishers were not able to verify which originals had been used, and the translator, because of lack of time and interest, was not willing to confirm the findings made in comparing the material. Consequently, some material has been excluded from this study where there was doubt about correspondence.

Although many of Schnack's translations have been re-published over the years, alterations have been made to only eight of the translated stories, and the changes are so minor that they pose no obstacle in assessing translation quality.[3]

An additional difficulty in preparing this work was the sheer quantity of the material. The observations made and conclusions drawn are based on representative examples which have been selected after meticulous reading of the primary material.

Before proceeding to describe how the assessment itself has been organised, it is proposed to investigate the most important theoretical material which has been published on the subject of translation criticism. This will not only provide a framework for the study, but will help clarify and justify the method of assessment used.

[3] The stories in question are "The Babes in the Wood", "The Drunkard", "The Idealist", "Jerome", "Masculine Protest", "News for the Church", "The Sorcerer's Apprentice" and "The Tram". Publishing details of O'Connor's stories and of the translations are provided on the bibliography of Michael/Frank: Studies on Frank O'Connor, with a Bibliography of his Writing, ed. M. Sheehy (Dublin and London: Gill and Macmillan, 1969).

Chapter II

Theories of Translation Criticism and Proposed Method of Assessment

It is the aim of this chapter to consider recent theories and models for translation criticism, to sift out from this material what is relevant to the present study and finally to outline the approach which will be used. While reference is made where necessary throughout the thesis to translation theory, this material has deliberately not been reviewed here, as numerous summaries already exist both in the literature of translation theory itself, and in introductions to works of practical translation criticism.[1]

[1] The historical development of translation theory in Germany is dealt with in Hans Joachim Störig's book, Das Problem des Übersetzens (Stuttgart: Goverts, 1963) and by Winfried Sdun, Probleme und Theorien der Übersetzung in Deutschland vom 18. bis zum 20. Jahrhundert (Munich: Max Hueber, 1967). A general survey of the historical development is provided by Susan Bassnett-McGuire, Translation Studies (London: Methuen, 1980), pp. 39-73. More recent theories of translation are considered by Eberhard Boecker, William Faulkner's Later Novels in German: a Study in the Theory and Practice of Translation (Tübingen: Max Niemeyer, 1973), pp. 1-41, by Irene Hinrichsen, Der Romancier als Übersetzer: Annemarie und Heinrich Bölls Übertragungen englischsprachiger Erzählprosa; ein Beitrag zur Übersetzungskritik (Bonn: Bouvier, 1978), pp. 13-29, by Werner Koller, Einführung in die Übersetzungswissenschaft (Heidelberg: Quelle und Meyer, 1979), pp. 47-88, by Peter Newmark, Approaches to Translation (Oxford: Pergamon, 1981), pp. 3-37, and by Anatole Bond, A Study of the English and German Translations of Alexander I. Solzhenitzyn's "The Gulag Archipelago", European University Studies, Series XVI, Slavonic Languages and Literatures, Vol. 28 (Bern : Peter Lang, 1983), pp. 1-10. Reviews of translation theory are also covered in unpublished dissertations, e.g., Ernst Ottokar Fink "Die übersetzerische Rezeption des lyrischen Werkes von T. S. Eliot im deutschsprachigen Raum," Hamburg 1971, pp. 20-27, and Ute Venneberg, "Übersetzungsprobleme

There is, however, a need for a thorough assessment of existing models for translation criticism, which have been developed since the early seventies. A summary and comparison of these models and a consideration of their practical value to the translation analyst will thus not only serve as a theoretical framework for this study, but will also provide a useful reference point for future work in the field of translation criticism.

Five Models for Translation Criticism

The theory of translation criticism stems partly from a reaction against the sort of anecdotal, impressionistic and often dilettantish forms of translation criticism so frequently found in articles and newspaper reviews. It arises from a need to provide rules and guide-lines for a thorough, systematic and objective form of criticism.

The most significant contributions to translation criticism theory have been made by Reiß (1971b), Popovič (1973), Wilss (1974), Koller (1974) and House (1977). These publications are, however, not of equal importance; those of Reiß and House are the most detailed and exhaustive. It is therefore proposed, for the sake of ease of discussion and comparison, to ignore the chronological sequencing of

in Sean O'Casey's Drama 'Juno and the Paycock' gezeigt am Beispiel der deutschen Übersetzung von Maik Hamburger und Adolf Dresen," Kiel 1978, pp. 21-57. A comprehensive list of literature on translation theory is included in the bibliography of this thesis.

these five publications, and to consider Reiß's and House's models in turn, after the shorter contributions have been dealt with.

(1) Popovič (1973)

In his article "Zum Status der Übersetzungskritik", which concentrates on literary translations, Anton Popovič outlines several types and functions of translation criticism. From his distinction between the translation critic, who deals with two acts of communication, and the literary critic, who deals with one, he derives two types of translation criticism: (a) where the source and translation texts are compared, and (b) where only the translation text is considered. The first corresponds to what is generally understood by translation criticism, the second is closer to literary criticism.

Both Reiß and House make a similar distinction between translation criticism types, and both reject criticism without reference to the original as being inaccurate. While it must be agreed that comparison is obviously necessary for a thorough assessment of a translation, it should not be forgotten that useful insights are to be gained by examining the translation in its own right. Popovič argues that where no comparison is made, the translation analyst may try to place the translated work within the literary context of the target language. This process is closer to literary criticism of a translation

rather than translation criticism as such. Differences may, however, be established by comparing the literary contexts of the source and translation texts. A translation may, for example, be identified as light fiction, whereas the original may be classified as serious literature. It should be added that conclusions of this nature should ultimately be supported by a comparison of the features which achieve different effects.

Popovič goes on to outline three functions of translation criticism: (a) postulative, (b) analytic and (c) operative. The first function establishes whether the text corresponds to the literary norms of the source and target languages. The second function requires a comparison between source and translation texts. Style is here the main consideration. Where longer textual units are concerned, it is necessary to select features which are typical of the style, assuming that the text is structured in such a way that stylistic elements are repeated. Two additional factors considered under the analytic function are the identification of translation errors and the treatment of culture-specific items. The third function, the operative function, deals with the reception of the translation. The relation between the original and the translated work, the reasons for the selection of texts, the expectations of the TL reader and the relation between SL and TL cultural features are considered here. This information cannot be derived solely from the linguistic evidence contained in the text. The analyst must rely on

background information, and on comments offered by the translator; where these are lacking, the analyst can only make inferences. The operative function of translation criticism is, nevertheless, of great importance, since it will help in many cases to justify particular translation choices.

Popovič's article does not provide any practical guide-lines for applying the model. It does, however, summarise the full scope of translation criticism. His model differs from those of Reiß and House on two points: (a) he attributes more importance to the role of literary criticism in assessing literary translations, and (b) he points out the need for selecting typical features in larger textual units.

(2) Wilss (1974)

Wolfram Wilss, in his article "Probleme und Perspektiven der Übersetzungskritik" (revised in W. Wilss, 1977, ch. XI), questions the objectivity of translation criticism. For Wilss, the translation analyst is on relatively safe ground only where content analysis is concerned. In other words, objective translation criticism is more or less restricted to the area of error analysis. Where stylistic and hermeneutic factors must be considered in translation, objectivity, he argues, is impossible to attain.

Wilss states that the two most important factors in translation criticism are (1) the source text, and (2) the

translator. Both these factors, he points out can be assessed objectively only to a certain degree. Where (1) the source text is concerned, the constitution, the function and the reception of the text must be taken into account; a classification of the text according to certain types will serve as a useful guide-line in establishing translation priorities. In literary texts, however, the translation is subject to a process of interpretation.[2] Where (2) the translator is concerned, his or her linguistic competence can be relatively objectively measured by examining the translation text. In literary texts, again, the translation critic can only make argued assumptions about how the translator has understood the source text and about why particular translation choices have been made. Wilss fails to add that a conflict may arise between how the translator and how the translation critic interpret the source text.

Wilss outlines the following four areas of translation criticism:

> (1) das Verhältnis von Norm und Abweichung im langue-Bereich;

[2] Wolfgang Iser (1979) postulates the theory that the meaning of any literary text is realised in the reading process. The indefiniteness of the literary text (what he calls a "gewisses Maß an Unbestimmtheit") is precisely what leaves it open to interpretation. As no two readers' knowledge of the world will be identical, so no two interpretations of a given text can be the same: "Jede Lektüre wird daher zu einem Akt, das oszillierende Gebilde des Textes an Bedeutungen festzumachen, die in der Regel selbst erzeugt werden" (1979:234).

> (2) das Verhältnis von Norm und Abweichung im Bereich der sprachlichen Gebrauchsnorm;
> (3) das Verhältnis von Norm und Abweichung im Bereich der durch gesellschaftlichen Rollenzwang motivierten "Aktualisierungsmodalitäten" (K. Heger);
> (4) den Bereich der individuellen parole, wo sich Übersetzen als "Prozeß der Auswahl zwischen komplexen Variablen" (R.W. Jumpelt) abspielt.

The first area, which corresponds to error analysis, Wilss considers to be at once the least complicated and the least interesting for the translation critic. The fourth area, on the other hand, he considers to be both the most complex and the most difficult one in which to achieve objectivity. Koller (1979) points out that the second area is restricted to texts which actually use "Gebrauchsnormen". These would, for example, include texts such as business letters or lists of instructions, which are bound by often varying norms of format and style in both source and target languages. Koller argues that in such cases translation criticism is restricted to the fields of lexis and syntax, and is thus another form of error analysis, and adds that it is precisely those types of text for which translation criticism is most necessary which are neglected in Wilss's model.

Wilss sums up the limitations of translation criticism in the following way:

> ... ein Übersetzungskritiker kann die Leistung eines Übersetzers oft nur dann einigermaßen objektiv bewerten und eine begründete übersetzungskritische Stellungnahme abgeben ..., wenn er dessen translatorische Bewußtseinslage kennt, wenn er über eine übersetzungskritische black

> box verfügt, d.h. wenn er die Motivationen für die Entscheidungen des Übersetzers, für seine Substitutionen, Transpositionen und Modulationen, kennt und wenn er die übersetzungsmethodischen Prinzipien und Zielvorstellungen, die seiner Beurteilung zugrunde liegen, explizit abgibt.

Wilss here describes the ideal conditions for translation criticism, conditions which, unless the translation analyst is able to work in close collaboration with the translator, and this occurs only in the most exceptional of circumstances, are impossible to attain. While it must surely be agreed that translation criticism, particularly when applied to literary texts, involves a degree of interpretation, which in turn rules out objectivity, it must equally be argued that translation criticism as a discipline is not necessarily invalidated on these grounds. What may be usefully deduced from Wilss's article is the restricted value of a fixed theory for translation criticism. Just as no two translators will produce identical translations of a given text, so no two translation analysts will make exactly the same criticism. The notion of the ideal criticism of a translation would appear to be as absurd as the notion of the ideal translation.[3]

Both Popovič, in his comments on the operative function of translation, and Wilss, in the above quotation, point to the need for collaboration with the translator

[3] Wilss here reinforces what Reiß says about "der hermeneutische Prozeß" (see p. 32 of thesis).

in assessing a translation. While it would be unfair and impractical (in terms of time and money lost in a profession with relatively poor financial rewards) to expect close collaboration from any translator in assessing the translations he or she produces, both the TL reader and the translation analyst would stand to gain a tremendous amount of insight from a preface (and it is in literary translations where this need is most acute), in which the translator briefly outlines the problems the source text posed for translation and the strategies he or she subsequently adopted.

(3) Koller (1974)

Werner Koller, in his article "Anmerkungen zu Definitionen des Übersetzungs'vorgangs' und zur Übersetzungskritik" (revised in Koller (1979 , ch.8)), not only throws light on the basic problems surrounding translation criticism, but also provides a detailed description of how the translation analyst should go about assessing a translation. He outlines three procedures to be followed in translation criticism: (a) textual analysis (Textkritik), (b) comparison of the source and translation texts (Übersetzungsvergleich) and (c) assessment of the translation (Übersetzungswertung).

The first procedure, textual analysis, sets out to examine the source text with a view to translation. At this stage, translation problems on the levels of language

function, style, form, content and pragmatics are to be established. The five levels of textual analysis may be summarised as follows:

1. language function--Koller draws upon Bühler's categorisation of language function into representation (Darstellung), expression (Ausdruck) and appeal (Appell) to gain general insights into a text.[4] While all three functions may be co-present in a text, one or two will predominate. No presumptions should be made before analysis about the language function of particular text type variants. Koller adds that establishing the predominant language function of a text is useful only in the initial stage of textual analysis.

2. linguistic-stylistic features--this includes such diverse factors as dialect, idioms, onomatopoeia, puns and syntax. While the features are systematically divided into subgroups, it must be pointed out that the complex overlap is an obstacle in the practical classification of the features of a text. Complex syntactical structures may, for example, be a feature of formal register, the use of puns a characteristic of individual style or idiolect, culturally linked phenomena an aspect of dialect or slang. Koller's consideration of stylistic features leads to a division of texts into three types: (a) those which contain a high incidence of expressive devices and which

[4] Karl Bühler, Sprachtheorie, 2nd ed. (1934; rpt. Stuttgart: Fischer, 1965).

are therefore bound to the source language, (b) those which are stylistically unmarked, and (c) those which fall between these two categories. These three text types do not correspond to the three functions of language outlined above. It is difficult to see why this classification has been made. Had a link been established between the text types and the type of translation required, the classification would have had more practical value for the translation analyst.

3. features pertaining to form--certain texts are bound by the stringencies of formal structure, as, for example, poetry and, presumably, letters; others are not.

4. features connected with content--Koller distinguishes between four main types of text on this level: (a) texts dealing with a specialised subject and requiring factual knowledge, (b) texts bound to the source language on a cultural, historical, economic, social or political level, (c) texts whose content is conveyed by the literary form and the context. These distinctions are only of peripheral relevance to the translation analyst. The assessment of a translation is carried out primarily on the basis of the linguistic evidence manifest in the source and translation texts. The classification of texts, while essential as a preliminary step in translation criticism, is not sufficient in itself to provide exact criteria for translation assessment.

5. pragmatic features--four text types, drawn from a categorisation originally made by Neubert, are distinguished

on this level: (a) texts which are not specifically bound to the SL audience and whose function may then remain identical in the translation text, (b) texts which are bound in a particular way to the SL in that they comply with the specific needs of the SL audience, and are embedded in a historical, economic, political, cultural or geographical situation, (c) texts deriving from a particular social situation, but which "transcend" their links with the source language because they are timeless and have universal value, and (d) texts, written with a view to translation, which are aimed at the TL audience.[5]

Koller adds a second pragmatic category to the primary pragmatic categories outlined above, which deals with texts whose original function is altered in the translation either to meet the needs of a specified audience (as in the translation of works of literature for children) or to convey the informational content of the text (as in the case of rough translations where reference to the original is imperative). The extent to which one can talk of "translation" in such cases is debatable.

Koller defines the aim of textual analysis in the following terms: "Die Textkritik analysiert den AS-Text im Blick auf die zielsprachlichen Gegebenheiten und Mög-

[5] A. Neubert, "Pragmatische Aspekte der Übersetzung," in Grundfragen der Übersetzungswissenschaft, ed. A. Neubert (Leipzig: VEB Verlag Enzyklopädie, 1968), pp. 21-33.

lichkeiten auf den Ebenen von allgemeiner Sprachfunktion, Sprache/Stil, Form, Inhalt und Pragmatik, und arbeitet die für den betreffenden Text relevanten Faktoren heraus" (emphasis added). His treatment of textual analysis falls short of this aim in that it lacks reference to a target language and fails to provide concrete guide-lines for analysis. From the five levels of analysis outlined above he derives a large number of sub-categories of text types. While such a classification of texts provides general insights into what to look for in analysing a source text, it must be stressed that the successful categorisation of a text is to some extent preliminary to translation criticism and, as House points out in her model, does not in itself account for differences in translation.

Koller has set himself an almost impossible task. In order to fulfil his aim in textual analysis it would be necessary to establish links between a source and target language and to provide specific guide-lines, based on his principles of text typology, as to how specific linguistic features causing translation problems should be dealt with. In other words what is lacking is an indication of the practical application of his ideas in the form of textual examples. It is not surprising, given the complexity of the subject, that this step has been omitted; nor should it be presumed that an attempt at specific illustration would have been successful in establishing general principles. The treatment of particular linguistic features does not easily lend itself to theo-

retical abstraction. Every example is embedded in a context, and every context is unique. The danger in laying down general rules for translation is that exceptions to rules are always possible. While such rules are valuable, their application is limited and they should not be accepted unquestioningly.

The second procedure in Koller's model, a comparison of the source and translation texts, is divided into two stages, the theoretical and the practical. The practical stage begins with a detailed comparison of small linguistic units and progresses towards a consideration of larger textual units. Koller proposes using the insights gained in the preliminary textual analysis to examine how particular features are dealt with in translation on the five levels he outlines, although, as has been pointed out, his guide-lines for textual analysis require considerable refinement if such features are to be determined in the first place. A constructive criticism of a translation will also include alternative suggestions for translation where discrepancies between the source and translation texts are evident.

The second stage of the comparison, the theoretical stage, deals with (a) the aim and purpose of the translation, and (b) the translation principles and methods. On the latter, Koller comments that translators occasionally express what their methods and principles for translation are, and that as a result, certain translation choices which appear inadequate to the translation ana-

lyst may in fact be justified when the translator's standpoint is taken into consideration. Behind this statement lies the assumption that what may be argued to be inadequate on one level may be seen to be perfectly adequate on another. The concept of "the perfect translation" must therefore be rejected as a yardstick against which to evaluate a translation's adequacy.

It should be added that it is only in exceptional cases that the translator expresses his views on the principles and methods of translation, and when this does occur, it is generally with reference to literary translation. Furthermore, where the translator's express opinion in these matters is lacking, it is almost impossible to distinguish between discrepancies between source and translation texts which may be justified on the grounds that they are conscious choices conforming to the translator's principles, and those discrepancies which form genuine grounds for criticism. An important question arising from this problem is whether the translation analyst is to establish a priori principles for the optimal translation of a given text, or whether the analyst must deduce the translator's principles through an examination of the translation and base his or her criticism on this. A similar problem arises when the extent to which the pragmatic components of a text will affect the criticism of the translation. In certain texts the aim and the purpose of the translation is clear. In translating O'Connor's stories, however, the pragmatic component of the

TL audience's knowledge of Irish culture cannot be objectively measured. In Koller's model whether the translation analyst should attempt to fix the boundaries of the prospective TL audience's knowledge of the SL culture and base criteria for assessing translation on this, or whether the analyst should deduce these boundaries from an analysis of the translation remains to be clarified.

The third step in Koller's model, the assessment of the translation, proceeds from the result gained in the comparison of source and translation texts. Superficial judgements such as "good" or "bad" are to be rejected. The statistical assessment of a translation is only possible to a restricted extent, for example where obvious mistakes may be measured, as it is only in the area of error analysis that relative objectivity can be ensured. Koller proposes that assessment be carried out according to an established scale of criteria which should be applied to the five levels of textual analysis--function, style, form, content and pragmatics. Translation criticism is objective, Koller argues, as long as a detailed comparison of the source and translation texts is used as a departure point. An element of subjectivity is, he concedes, unavoidable, in as far as the analyst must define explicitly the criteria which form the basis of the assessment, criteria which may differ from one analyst to another. This should include a definition of the linguistic norm against which marked linguistic features may be measured, a statement of the purpose of the translation

and an outline of the translation principles the analyst considers appropriate to the text.

While it must be agreed that such a definition of criteria is of value in translation assessment, it should also be stressed that this merely serves as a preliminary to translation criticism. A central problem in evaluating a translation arises not from recognising stylistic departures from the established linguistic norm, but from assessing how such departures have been dealt with in translation. Similarly, it should be added that a statement of the purpose of the translation can only be given in general terms before assessing the translation, since it is only in the course of analysis that the precise purpose of the translation may be established. A final point is that objectivity is not attained by the analyst outlining certain translation principles which he or she considers to be appropriate to the text in question. If the analyst chooses to make such an outline, then this represents only one way of dealing with the source text in translation.

(4) Reiß (1971)

In her seminal book Möglichkeiten und Grenzen der Übersetzungskritik Katherina Reiß sets out to provide a systematic and objective method for analysing and criticising translations. As was mentioned above (p. 11) Reiß rejects an examination merely of the translation (ziel-

textabhängige Kritik) as a basis for evaluation, as she considers this to be an inaccurate approach and limited in its thoroughness. Reiß proposes a comparative approach to translation criticism (ausgangstextabhängige Kritik), the central rule being "keine Übersetzungskritik ohne Vergleich zwischen Ziel- und Ausgangstext" (1971:11). The first step in her model is to determine the source text type by ascertaining the predominant language function of the text. Here she draws on Bühler's categorisation of language function as explained in his "organon model of language".[6] Three main text types are outlined--content-oriented, form-oriented and conative texts, the corresponding language functions of which are referential, emotive-expressive and appellative. In translation priority should be given to the predominant language function of the respective text type.

Even at this initial stage difficulties arise in categorising texts which display several or all of these language functions. Werner Koller, in his review of the book, questions allocating the conative text the same status as form- and content-oriented texts.[7] The appellative function of a text, he argues, is dependent on a

[6] Koller also draws upon Bühler's model for categorising language function as part of the initial procedure of textual analysis (see p. 18 of thesis).

[7] Werner Koller, "Rezension von K. Reiß, Möglichkeiten und Grenzen der Übersetzungskritik," Moderna Språk (1972), pp. 418-21.

non-linguistic context, such as the presentation of advertisements, or the specific use of a given text, such as the missionary use of the Bible. He points out that every text, within a particular situational context, can have an appellative function. On the other hand, it may also be argued that all texts, irrespective of type, are informational (i.e. content-oriented), and some have an additional emotive-expressive or conative function. The guide-lines suggested by Reiß for translating the three text types are therefore, he claims, only valid on a general basis.

In the second stage of her model Reiß proposes an examination of the texts under two headings--the intra-linguistic instructions (die innersprachlichen Instruktionen) and the extra-linguistic determinants (die außersprachlichen Determinanten). The intra-linguistic instructions of the source text are composed of the following four categories:

(1) semantic instructions, where misinterpretations, additions, and omissions are examined

(2) lexical instructions, where "false friends", puns, and idioms as well as the adequacy of lexical items are examined

(3) grammatical instructions, where grammatical correctness is assessed, as well as whether semantic and stylistic aspects of the source text conditioned the choice of grammatical structures in the translation.

(4) stylistic instructions, where it is established

whether what is marked linguistically or stylistically in the source text is also marked in the translation.

These four linguistic categories can be seen to overlap to a considerable degree. Style, for example, may be marked either on the lexical or the grammatical level. In addition, the interdependence of these categories in relation to text types must constantly be borne in mind. Discussions in seminar groups held by the author of this thesis have indicated that the practical application of these categories in an evaluation of a translation is more complex than the theory supposes. Firstly, it is not always immediately apparent which features should be considered under which heading; secondly, a strict adherence to the four categories may lead to unnecessary repetition; finally, it is not clear whether individual features should be examined in turn under the above four headings, or whether all the semantic, lexical, grammatical and stylistic aspects of a text should be considered systematically.

The extra-linguistic determinants deal with the pragmatic aspects of a text. Reiß divides them into the following seven categories:

(1) the immediate situation (der engere Situationsbezug). This applies in particular to instances of direct speech -- the translator must imagine the utterances within a given situational context. Interjections and references are features which may be considered here.

(2) factual details (der Sachbezug). This applies to specialised texts where specific terminology is used. The

area is dealt with in part for certain text types under the lexical and grammatical instructions.

(3) time (der Zeitbezug). Texts linked with a particular historical period are dealt with here. This factor bears special relevance to form-oriented and conative texts. Whether the translation should also be marked historically or not depends on the purpose of the translation.

(4) place (der Ortsbezug). Culture-specific items are considered here and four suggestions are made for dealing with them in translation. Which method is selected is determined by the text type.

(5) receptor (der Empfängerbezug). The receptor of the source text is meant here. The way in which the source text is written is conditioned by the audience it is intended for. The use of idioms, colloquialisms and quotations may be considered here. This factor may be seen to overlap with the immediate situation.

(6) dependence on speaker (die Sprecherabhängigkeit). This includes the extra-linguistic features of the language of the author or of the characters he or she creates. In content-oriented texts the information determines the lexis, grammar and style more than the author. In form-oriented texts these factors are determined by the author's style, which in turn is determined by elements such as his or her geographical and social origins, education, when he or she was born, or the influence of a particular school of thought.

(7) affective implications (affektive Implikationen).

The analyst may assess whether effects in the original text such as humour, irony, contempt, sarcasm, excitement or emphasis are conveyed adequately in the translation. This area is particularly difficult to judge objectively since the effects of the original are not easily measured empirically. This necessarily leads to an element of subjectivity in the translation.

According to Reiß, no assessment of a translation can be complete unless all three of the above categories --the literary category (text type), the linguistic category(intra-linguistic instructions) and the pragmatic category (extra-linguistic determinants) -- are considered. As Reiß points out, it is often the pragmatic aspects of a text which will determine the ultimate optimal translation.

Reiß has set out to establish a model for translation quality assessment which is applicable to all text types. Because of its scope, the model has two disadvantages: (a) the discussion of the intra-linguistic instructions above (p. 28) reveals that certain sub-categories overlap to the point of complicating the systematic implementation of the four aspects considered, and (b) in the case of certain texts some sub-categories are superfluous; for example the pragmatic category of time bears no relevance to contemporary texts. Juliane House makes two further points of criticism of Reiß's model with which the author of this thesis agrees.[8] Firstly, while the correspondence

[8] Juliane House, A Model for Translation Quality Assessment (Tübingen: Gunter Narr, 1977), pp. 22-4.

of text type is proposed as a basic criterion for assessing translations, no precise indication is given as to how to establish textual function and text type. Secondly, the model provides no demonstration of its practicability. While Reiß illustrates her points by a wealth of examples, these are restricted to lexical items and grammatical structures and never extend beyond the unit of the sentence. A consequence of this is that it is not clear where, if at all, textual meaning is to be assessed.

In the final section of her book Reiß concentrates on the limitations of translation criticism. She recognises that a degree of subjectivity is inevitable in assessing translations and adds that nowhere is this more apparent than in evaluating literary translations. She states that as a translation is influenced by the translator and his or her experience or development, no two translators will produce an identical translation of the same text. Behind this statement lies the assumption that the concept of a perfect translation is a false one.[9] The translation process is a question of priorities and choices. While certain choices may be argued to be better than others, there is still the possibility that two given choices may be equally adequate, or that one is adequate on the level of style, the other on the level of accuracy. It is imperative that the translation analyst also establish a scale of priorities.

[9] The same underlying assumption was noted in Koller's model (see pp. 22 -3 of thesis).

In what she defines as "der hermeneutische Prozeß", Reiß argues that in every act of reading an element of interpretation is involved.[10] ("Interpretation" here is not necessarily understood as altering or adding to the original text.) By conclusion, every translation is an act of interpretation.

There are two other factors outlined by Reiß which limit objectivity in assessing translations. The first concerns the difficulty in determining why the translator may make departures on the level of form or content from the original text. The analyst in this case can only make argued assumptions, but total objectivity is impossible. The second concerns the purpose for which the translation has been made. Choices made by the translator may, for example, be conditioned by publishing policies. In the case of culture-specific texts, such as O'Connor's short stories, it is difficult to determine exactly how much the readers of the translation know about the customs and culture of the SL country, and the extent to which the publisher or the translator wishes to heighten this awareness.

(5) House (1977)

The central criterion for assessing translation quality in House's model is the equivalence of the functions

[10] Iser (1979) concurs with this (see p.14 of thesis).

of the source text (ST) and the translation text (TT). Having established that response-based methods for assessing translations, which concentrate on the finished product, i.e. the translation, have proved to be inadequate and inaccurate, House proposes a source-text based method. Thus, the primary step in measuring the equivalence of ST's and TT's functions is a detailed analysis of ST according to a set of eight situational dimensions in which the text is embedded. The situational dimensions proposed by House have been adapted from a scheme originally expounded by Crystal and Davy.[11] In House's model they are divided into two categories: 1. the dimensions of language user, under which may be examined:

(a) regional dialect

(b) social class dialect

(c) time

and 2. the dimensions of language use, under which the following factors may be considered:

(a) medium (whether the text is written to be spoken, to be spoken as if not written, to be read, to be read as if spoken)

(b) participation (whether the text manifests linguistic features which involve the addressee)

[11] D. Crystal and D. Davy, Investigating English Style (London: Longman, 1969).

(c) social role relationship (concerning the social role relationship between addresser and addressee--can be symmetrical, if both parties are equal, or asymmetrical, if either party is in a position of authority)

(d) social attitude (dealing with degrees of formality or "style" --divided into frozen, formal, consultative, casual, intimate)

(e) province (reflecting occupational activity and/or the topic of the text)

House stresses that it is the linguistic evidence manifest in the given situational dimensions which is open to investigation. She divides linguistic evidence into syntactic, lexical and textual means, the first two of which need no further explanation. By "textual means" is understood features such as anaphora, sentence connection and thematic movement. As is pointed out, it may not always be the case that each particular dimension contains all three linguistic correlates.

An analysis of ST according to these principles results in a textual profile, i.e. a summary of the function of the source text. ST's textual profile is then compared with that of TT after an analogous analysis of TT.

House points out that the function of a text is dependent on the function of the language it contains. She therefore considers textual function under two headings--

ideational and interpersonal, terms borrowed from Halliday's description of the functions of language.[12] In House's model the term "ideational" stands for the referential or cognitive function; the term "interpersonal" stands for pragmatic or emotive-expressive function, and would seem also to embrace textual function. The terms may be seen to correspond to the traditional division of meaning into semantic/pragmatic or cognitive/connotative.

House's model not only provides us with a complete list of interacting factors which must be considered in evaluating a translation, but also, in its complexity, illustrates the immense difficulties in assessing a translation thoroughly and objectively. House's model aims at thoroughness and objectivity. There are obviously limits to what can be examined empirically, but in criticising a translation a degree of subjectivity can be justified, House maintains, if the point is logically argued.

House's model for translation-quality assessment finds practical application in an examination of eight German/English textual pairs which cover a wide variety of text types, or provinces, and which manifest a predominant ideational or interpersonal function. In order to ensure that the model is tested thoroughly, half of the texts selected use German as the source language, the other half English. There can be no doubt that House's model provides

[12] M.A.K. Halliday, "Language Structure and Language Function," in New Horizons in Linguistics, ed. John Lyons (Harmondsworth:Penguin, 1970), pp. 140-65.

invaluable tools for assessing quality in translation. However, as her examination of the texts reveals, the method has its weaknesses and limitations. There are three main points of criticism of the model, each of which will be dealt with in detail:

1. the distinction between ideational and interpersonal,
2. the distinction between text typology and translation typology,
3. the treatment of culture-specific texts.

1. The distinction between ideational and interpersonal

House herself draws attention to the limitations of the distinction between ideational and interpersonal functional categories. She states that although the division has proved useful as a working hypothesis, some "refinement" is required. The analysis of the texts has revealed that both ideational and interpersonal elements are co-present in <u>all</u> texts. Consequently, as House points out, a detailed analysis of individual texts is unavoidable if textual function is to be established accurately. It should be added that <u>most</u> text types (with the exception of purely informational types such as lists of goods) display both ideational and interpersonal functions. The broad functional categorisation of texts based on the predominant language function is too restricted as a means of determining criteria for translation and for translation evaluation, and would appear to find practical use only as

a principle for selecting texts to test a given model. The concepts "ideational" and "interpersonal" may, however, be usefully applied to the linguistic elements within a given text.

2. The distinction between text typology and translation typology

House rejects a purely text-typology approach to translation quality assessment of the sort advocated by Reiß, arguing that although there is an obvious correspondence between source-text type and appropriate translation type, the successful categorisation of texts does not account for the differences in translation. She proposes the setting up of a translation typology, the aim of which is to discover the different types of translation revealed by the analyses. This does not exclude an examination of ST. House outlines two basic types of translation -- overt and covert. In her definition of these terms it becomes clear that she is not only attempting to define different possible translation types, but to establish fixed correlations between text and translation types, a procedure which is not very far removed from Reiß's method. When House states that "in an overt translation, the ST is tied in a specific way to the source language community and culture" or "a covert translation is a translation which enjoys or enjoyed the status of an original ST in the target culture," it is apparent that her translation typology can be seen as an extension of text typology, in that she asks us to consider whether

ST is specifically tied to the SL culture or not.[13]

The distinction between two translation types leads to a modification of House's criteria for functional equivalence. She states that where ST is source-culture linked (and therefore requires an overt translation), strict functional equivalence is impossible. She proposes the implementation of a second level function in translation, whereby ST's function is "topicalised" in TT by the transposition from one cultural area to another. The equivalence of the second level function is then taken as the criterion for measuring translation quality. However, cultural features may occur in a ST which is not source-culture specific (and therefore requires a covert translation). House argues that in such cases there is a choice of two ways of dealing with these features--either (a) to leave them intact or (b) to match them "overtly" in the target culture setting by placing what is called a "cultural filter" between ST and TT.

House's definition of translation types, though formulated in linguistic terms, in fact offers no new insights into the phenomenon of translation. Marked parallels may be noted between her classification of translations and the remarks of Goethe who in 1813 wrote:

[13] Peter Newmark (1981) draws a parallel between what he terms semantic and communicative translations and House's overt and covert translation types, but criticizes House for failing to work out the distinction.

> Es gibt zwei Übersetzungsmaximen: die eine verlangt, daß der Autor einer fremden Nation zu uns herüber gebracht werde, dergestalt, daß wir ihn als den unsrigen ansehen können; die andere dagegen macht an uns die Forderung, daß wir uns zu dem Fremden hinüber begeben und uns in seine Zustände, seine Sprachweise, seine Eigenheiten finden sollen.[14]

Unfortunately, neither Goethe nor House take the next crucial step and define precisely how a text type can be matched to a translation type. House exemplifies the correlation to some extent, but only with reference to the eight textual pairs she has examined.

While it must be agreed that on the whole certain text types call for a specific type of translation, a correlation between source-text types and translation types is a useful guide-line for the translation analyst only in the most general terms. As soon as problems of untranslatability arise (deriving, for example, from the SL culture) rigid rules can no longer be consistently applied. It should furthermore be pointed out that the difference between an overt translation where cultural features are topicalised and a covert translation where a cultural filter has been placed between ST and TT would appear to be only a matter of degree. House's assumption that transposing a culture-specific text from one cultural area to another necessarily results in an optimal translation must be questioned. In dealing with texts of this nature the

[14] Goethe, J. W. v. "Zu brüderlichem Andenken Wielands," 1813, in Goethes Werke, ed. Heinrich Kurz, vol. 12 (Leipzig: Sperling), p. 641.

translator has a number of choices at his or her disposal. Which choice of translation type is made may depend entirely on extra-textual factors.

3. The treatment of culture-specific texts

By "culture-specific texts" are understood texts containing features pertaining to the SL culture--this can take the form of instances of regional dialect or of particular institutions or names peculiar to the SL culture. In House's model, this would be anything which is marked on the dimension of geographical origin.

One of the textual pairs examined under House's model bears direct relevance to the subject of this thesis in that it is a contemporary, literary text, written in English, containing features which are unique to the source culture and to geographical dialect. (The text in question is an excerpt from Sean O'Casey's play The Beginning of the End, written in Irish English.) In other words here, as in O'Connor's stories, the cultural and dialectal markedness of the text poses equivalence problems which may be insoluble as a direct match of the original function of ST is not possible. In texts of this type, House recommends transposing the source culture to the target culture. In the case of the O'Casey text, this would mean finding a TL dialect which is equivalent in human or social geography.[15]

[15] J.C. Catford (1965:87-8) also suggests that dialect be dealt with in this way. Jiri Levý (1969:101-2), by contrast suggests that the TL colloquial register be used.

The Bavarian dialect is suggested with the justification that "many speakers of this dialect share the separatist intentions and the "rootedness" in folk tradition with the Hiberno-English speakers" (p. 193).

Examples of how this approach to the translation of culturally and dialectally marked texts has been successful are numerous, a frequently cited example being Harald Mueller's German translation of Shaw's play Pygmalion, where one urban dialect (Cockney English) is replaced by another (Berlin dialect). The success of this translation is determined in part by the literary genre. By comparison, Herberth E. Herlitschka's German translation of Lady Chatterly's Lover illustrates how the substitution of dialects can have adverse effects. He has Northern English miners speak in Bavarian dialect, with at times unintentionally amusing consequences.

Certainly, the use of a TL dialect offers the translator one method of dealing with translation problems deriving from a text's markedness on the dimension of geographical origin. What House does not consider in her model is the extent to which texts should be transposed to the TL culture. If a TL dialect is to be used, the question naturally arises of how to deal with fixed culture-specific items, such as characters' names or place names. Can functional equivalence be achieved if these features are altered?

In David Luke's recent English edition of a selection of tales by the brothers Grimm, those source texts written in

dialect have in fact been totally transposed from the SL culture to the TL culture, resulting in a covert translation (they read like originals). Some of the tales are rendered in Scottish, some in Irish English dialect and proper names have been altered accordingly.[16] In this case the translator chose to place the "cultural filter" between the source and translation texts so that the German origins of the texts are no longer discernible. What determined the translator's choice cannot solely be related back to the function of the source text; rather it was conditioned by extra-textual factors such as the intended readers of the translation (who are not necessarily speakers of the dialect concerned, but are more likely to constitute a select, sophisticated audience), and the close link the tales have with the oral tradition.

On the basis of the above criticism it may be concluded that House's model is useful to the translation analyst in three major respects. Firstly, it provides a well-presented, systematic, linguistic methodology which goes a long way in establishing a relatively objective and thorough model for translation evaluation. Secondly, it provides some insight into various types of translation and makes useful, if at times dubiously argued, suggestions for dealing with specific translation problems. Finally, and most importantly, it is the first model of its type to be successfully tested and illustrated by textual examples, thus bridging the gap between theory and practice. Although House's model almost perfectly fits the eight textual pairs

[16] The Scottish and Irish tales were translated by Gilbert M^{c}Kay and Philip Schofield respectively.

she examines, it would be naive to suppose that it can be applied without modification to all texts.

Practical Relevance of Translation-Criticism Theory

Of the five models examined above, four specifically propose an analysis of the source text. In each case, the analysis takes different forms and performs a slightly different function. In Popovič's model, which deals solely with literary texts, analysis, the second step in his model, simply takes the form of a comparison between source and translation texts. It is not clear whether the first, the postulative stage of his model includes a separate detailed analysis of the source text, but it is doubtful that this is implied. An analysis of the source text forms the initial procedure of translation criticism in Koller's model. Here the source text is examined with a view to translation. It aims to classify the text according to type and to work out an appropriate translation method. In Reiß's model, the analysis of the source text is carried out as a means of categorising the text type through determining the predominant language function. The analysis of the source text in House's model performs a different function again, in that it is a means of establishing a textual profile against which the dynamic equivalence of the translation may be measured.[17] Unlike Koller's understanding of the purpose of source-text analysis, it does not serve to establish a translation method.

[17] For a close definition of formal and dynamic equivalence see Nida (1964).

While an analysis of the source text is clearly a necessary preliminary stage in translation criticism, it does not, in practice, appear to be imperative to the classification of text type, for text type may in fact generally be established after a cursory reading of the text concerned. Besides, the translation analyst makes a conscious choice of the texts which he or she will assess, and this act of selection automatically implies a knowledge of text type. An analysis of the source text is, however, necessary as a means of familiarising the analyst with the sorts of translation problems the text poses. The treatment of these problems in translation will then be assessed according to general criteria pertaining to text type.

The second point to be discussed in relation to the theory--establishing an appropriate translation method--is considered in several of the models to be an important procedure in translation criticism. As we have seen in Koller's model, source-text analysis leads to proposing a translation method. Wilss, too, points out that a classification of the text type will help determine translation priorities, and the linguistic and pragmatic categories in Reiß's model also attempt to provide rules for translation. [18] This is one aspect of translation criticism theory which the author of this thesis would seriously

[18] Peter Newmark (1981:182) also includes proposing an appropriate translation method among his four procedures for translation criticism.

question. If "proposing an appropriate translation method" means, for example, giving priority to pragmatic meaning in conative texts and preference to referential meaning in information-oriented texts, then this constitutes rather obvious generalisations which do not need to be substantiated by sophisticated theory. In this matter the translation analyst may equally well be guided by common sense. If, on the other hand, it means prescribing how specific features posing translation problems should be dealt with, then this constitutes imposing a rigid set of rules upon the translation.

Drawing up a set of translation principles for a specific text naturally has the advantage of facilitating the task of assessing the translation, because it provides the analyst with a pre-defined yardstick. Nevertheless, there is the danger that in so doing, the analyst determines a "correct" and a "wrong" method for translation. It is here advocated that the translation analyst should approach a translation <u>without</u> a fixed idea of how the source text should be dealt with, but that he or she be aware of the merits and defects of <u>various</u> methods of translation, define the effect of the method used by the translator and base assessment on this.

There are of course several ways of dealing with every translation problem. Reiß argues that what makes for an optimal translation depends on the text type, the micro- and macrocontext, and the purpose of the translation. While in theory Reiß's argument seems plausible, it must be added

that there are, nevertheless, cases where certain effects of the source text will have to be sacrificed for the sake of accuracy or style. This point is particularly relevant to pragmatic meaning; priority may, for example, be given to rendering a metaphor literally, rather than attempting to imitate the rhythm. In such instances, what the analyst considers to be optimal is based to a certain extent on subjective judgment, which is validated by argument. In this way, the analyst does in fact propose a translation method, but this occurs during the process of comparison and relates to specific examples. Unless the analyst wishes to systematise criticism into concepts of "right" or "wrong", proposing a translation method before comparison must remain at a level of simple generalisation.

Each of the models outlined above leads to the conclusion that it is impossible to attain total objectivity in translation criticism. Wilss, writing in 1977, explains the reason for this in the following way: "die Lösung dieser Aufgabe /eine Übersetzung ... so objektiv wie möglich zu beurteilen/ ist deshalb schwierig, weil sich die Übersetzungskritik noch nicht auf ein explizites Modell interlingualer Sprachverwendung stützen kann." In logical terms this is true, but the assumption that it is in fact possible to draw up such an interlingual model which guarantees objectivity has been questioned by the author of this thesis. Whether total objectivity can ever be achieved, even with the putative development in time of a more sophisticated and detailed theory is surely debatable. Absolute

objectivity is never possible in translation criticism because the yardstick of the perfect translation does not exist.

A question which consequently arises from this consideration is the precise value of the theory of translation criticism to the translation analyst. To elucidate this matter, a parallel may be drawn between the usefulness of translation theory to the translator, and of translation-criticism theory, which is applied translation theory, to the translation analyst. The theory will provide rough guide-lines and general rules, but when confronted with a text the translator/analyst must adapt the knowledge and skills acquired from the theory to the needs of the text. In other words, he or she must rely ultimately on personal methods.

This judgement of the extreme limitations of translation-criticism theory derives from the close examination of the above models. Both Popovič and Koller were criticized for failing to demonstrate how their theories might be implemented. Of the two models which did employ examples, Reiß's was considered to be unsatisfactory because of the preponderance of microcontextual illustration, and House's, despite its careful argumentation, led to some conclusions with regard to appropriate translation types which were open to debate. The restricted value of translation-criticism theory may thus be summed up as follows: if it is to be of practical value to the analyst, the theory needs to be supported by exemplification, and yet,

as we have seen, any attempts at exemplification automatically lead to an undesirable rigidity which consequently precludes flexibility. The theory is therefore confined to providing useful linguistic tools for analysis and to demonstrating what must hypothetically be examined.

The models considered above must each be rejected as a methodological basis for this study, either (1) because they provide too few guide-lines for implementation, or (2) because they impose an unwarranted degree of rigidity on the translation, or (3) because the sort of detailed treatment of the texts which is proposed is inappropriate to the scope of this study. A new, systematic method of analysis which is suited to covering a large amount of textual material and which guarantees the greatest possible degree of objectivity and thoroughness must therefore be drawn up.

Proposed Method of Assessment

It is not enough when criticising a translation to determine and quantify the changes which have been made. Hönig and Kussmaul (1982:53) stress the point that if the textual function of the translation is considered, alterations to the source text may be desirable or necessary. Throughout their book they argue the case for the communicative function of translation, as the following quotation illustrates:

> Die übersetzerische Leistung ist an der Wirkung zu messen, die der Übersetzer mit seinem ZS-Text bei seinen Adressaten erzielt. Ein Text-- und damit auch eine Übersetzung -- ist also grundsätzlich als eine Kommunikation zwischen einem Sender und den Empfängern zu betrachten. Seine Bewertung muß von den Voraussetzungen und Interessen der Empfänger ausgehen.
> (Hönig/Kussmaul 1982:12)

As a basis for translation criticism, this stance is not entirely unproblematic. Does, for example, text type modify in any way the communicative function of a translation? To what extent does the function of the source text determine the function of the translation? What criteria does the translator use to define any discrepancies between SL and TL readership? Will the translation analyst agree with the translator's estimation of the TL readers' knowledge, and if not, how will this affect the assessment of the translation? There are no absolute, clear-cut answers to these questions, yet in themselves they point towards the great stumbling-block in translation criticism--objectivity. If objectivity is to be attained, each of these questions must be clearly and fully answered before any assessment can be made; and yet it is often only through the process of comparison that answers can begin to emerge, and even then, many conclusions drawn necessarily remain at the level of argued assumptions. Despite these obvious difficulties, the principle of the communicative function of translation will be accepted as a basis for evaluation on the grounds that if the translation fails to make sense, then it must be a bad one.

The function which source-text analysis will have in this study has already been elucidated (p. 44) in the preceding section of this chapter; the extent to which it is considered feasible for the translation analyst to establish a priori principles for the translation of a given text has also been stated (p. 45) in this section. The general translation problems which arise from the text type being dealt with in this study (literary) have been briefly outlined in the introductory chapter.

When we consider the quantity of textual material which is to be dealt with in this study, it becomes clear that detailed analysis of all the primary material (originals and translations) is impractical and must therefore be ruled out as a means of assessment. The evaluation of the quality of the translations has had to be preceded by two interdependent stages: (1) a meticulous reading of and familiarity with the primary material, and (2) a consequent extraction from the source and translation texts of those features which the analyst considers require criticism, features which recur throughout the texts and are typical. The assessment is thus organised on a principle of <u>representative selection</u>, based on a scrupulous reading of the primary material, which thus ensures relative thoroughness. Relative objectivity is ensured through supporting the judgements and conclusions by argument. The method proposed aims to avoid the rigidity of the models examined in the opening section of this chapter, without reverting to impressionistic and anecdotal criticism.

Rather than attempting to make a prescribed model for assessment fit the texts in question, a model has been devised with these texts specifically in mind. The assessment of the translations extends over the ensuing three chapters, which have been classified according to the following three categories: (1) cognitive equivalence, which deals with the treatment of referential meaning, (2) connotative equivalence, which deals with the treatment of pragmatic meaning, and (3) textual equivalence, which embraces both referential and pragmatic meaning. This categorisation stems from the division of meaning in semantic theory.[19] To the knowledge of the author of this thesis, this is the first time that this particular categorisation has been applied to translation criticism.

Each of these three chapters is subdivided according to particular categories which are outlined at the outset of the respective chapters. Practical considerations have necessitated a predominantly microcontextual approach to the assessment in the first two of these chapters: in most cases the examples have had to be singled out from the text itself. A danger in examining features in isolation is that it does not necessarily lead to a fair assessment of the translation.[20] Every attempt has thus been made in

[19] For an overview of a number of theories of meaning see John Lyons, Language, Meaning and Context (Bungay Suffolk: Fontana Paperbacks, 1981), pp. 33-35.

[20] This method of analysis is favoured by Irene Hinrichsen (1978). It leads to a superficial assessment of the translations, something which is attributable partly to the quantity, but predominantly to the wide range of textual material she deals with.

the chapters on cognitive and connotative equivalence to provide enough background knowledge of the stories concerned, so that assessment of translation quality takes account of the story as a whole.

Much of the work in the fields of linguistics and translation criticism has concentrated on linguistic units which are no bigger than the sentence.[21] Research is now being undertaken in certain branches of linguistics, namely discourse analysis and text linguistics, to counteract this. The tendency still remains, however, in translation criticism to focus solely on the microcontext, with the result that textual meaning is neglected.[22] It is the general aim, therefore, of the third of these chapters (Chapter V) to give more detailed attention to the macrocontext. Although judgements and conclusions will be made during each section, the final assessment of the translations will be summed up in the closing chapter.

To conclude this chapter on theoretical background it is worth briefly drawing attention to the limits of translatability. This is of importance to the analyst in assessing the quality of a translation, and, as the following quotations illustrate, translation theorists themselves generally concur in establishing what a translation can

[21] Boecker (1973) and Hesseling (1982) also restrict their studies to units which are no bigger than the sentence.

[22] Peter Newmark (1981:182) also draws attention to the fact that the assessment of the differences between the total impression of the SL and TL texts is a procedure which is often neglected in translation criticism.

and cannot achieve:

> Übersetzung ist weder gänzlich und immer unmöglich noch gänzlich und immer möglich. (Mounin,1967:111)
>
> Source language texts and features are 'more' or 'less' translatable rather than absolutely 'translatable' or 'untranslatable'. (Catford,1965:93)

While the translation analyst may expect the best in a translation, it must be remembered that "the best" often can only be achieved to a limited extent.

Chapter III

Cognitive Equivalence

This chapter concentrates on the treatment of referential meaning and is divided into the following three sections: (1) omissions, (2) additions and (3) mistakes. Wilss (1977:288) states that "Auf relativ festem Boden befindet sich der Übersetzungskritiker da, wo er sich auf die Überprüfung der Inhaltsäquivalenz von ausgangssprachlichem und zielsprachlichem Text beschränken kann." Of the three chapters which form the core of this study, this one on cognitive equivalence should, according to Wilss, be the easiest to illustrate and judge. But the import of the word "relativ" in Wilss' statement soon becomes clear when we come to define the terms "omission", "addition", "mistake". The term "omission" could, for example, mean cases where the translator has, justifiably or otherwise, undertranslated or omitted a lexical item, or cases where she has "omitted" to translate rhythm or alliteration in a given group of words, or it could mean instances where large sections of text have been omitted, or the simplification of dialogue or descriptive passages. Similarly, "additions" may include instances where the translator has unjustifiably added to the original in an attempt to "improve" the source text, or cases of necessary explanation. There are also, as we shall see, different types of mistake.

Although a method of assessment has been drawn up for

this study which is based as much as possible on stringent categorisation, difficulties nevertheless arise in the actual classification process, for a number of reasons. Firstly, the sections of this chapter embrace a great variety of linguistic and textual features with the result that there is an inevitable overlap across the respective sections. Secondly, not all the features which give rise to omissions, additions or mistakes can be appropriately examined under cognitive equivalence. For example, the omission of rhythmical features or alliteration is best considered in the chapter on connotative equivalence, as these features belong to the realm of pragmatic meaning. Finally, many of the examples quoted contain other discrepancies which require criticism, but in such instances these have had to be ignored for the time being. In order to ensure that the method of assessment is systematic, in general only one feature has been dealt with at a time, and this feature is underlined in examples where attention may be diverted towards other inconsistencies.

It is not just the problem of defining the categories which makes the assessment of cognitive equivalence only a "relatively" easy task. Evaluating the effect of omissions, additions and mistakes necessarily entails questioning why the translator has made the alterations in the first place, as the reasons may influence the decision as to whether the treatment of the ST is acceptable or not. The existence of several English versions of certain stories has made it difficult in some cases to match the

English text with the translation. The possibility that, despite careful research and reading, an unavailable manuscript version of the English text was used by Schnack cannot be ruled out with absolute certainty. Nevertheless, it would be naive to assume that all divergences may be attributed to this cause, and we may safely speculate on other reasons for their occurrence.There may be references to cultural features or to settings in the original text which the translator feels the reader of the translation would not understand. In this case much depends on the type of audience the translator is appealing to, on the purpose of the translation and on the priorities the translator establishes as a result. Omissions may in such instances be made to avoid bewildering the reader of the translation, or on the other hand additional information may be provided which enhances the communicative function of the translation. It may also be that there are certain linguistic features in the original, such as dialect, which are difficult, if not impossible, to render adequately in a foreign language. The translator may then decide to omit such features, rather than attempt a translation of them. That some omissions derive from practical considerations on the part of the publishers -- a need for brevity, or a desire not to offend the TL readers -- can safely be ruled out as a possible reason for their occurrence in the majority of translations.[1] Where the original text is repet-

[1] In a letter to the author of this thesis (25.6.80) the Diogenes publishers write "Frau Schnack war damals so-

itive, the translator may decide to cut some details with the intention of "improving" the original. It is also possible that omissions and mistakes are made simply out of carelessness.

Before proceeding to examine some examples of divergence in cognitive equivalence, it is worth pausing briefly to outline and justify the way they are presented. During the course of research for this study, a number of experiments were made with different forms of analysis. One such experiment attempted to draw up statistical evidence on the nature and frequency of omissions, additions and mistakes. This finally had to be rejected as a viable method of analysis, primarily because the degree of subjectivity in classification and the overlap in the categories themselves invalidated the statistics. There were other considerations. The first was that this method necessitated isolating features and thus prevented considering them in context. The second was that the amount of time required to extract all the features from all the translations did not seem justified. It was felt that a representative selection, based on a thorough reading, would lead to much the same conclusions in any case. The final consideration

zusagen Agentin und Vertreterin von Frank O'Connor; sie hatte uns die bereits vorliegenden deutschen Übersetzungen angeboten, so daß wir in dem Sinne nicht Auftraggeber waren und damit auch keine sonst übliche Lektoratsarbeit vorgenommen haben." The letter refers to the publication of the six-volume collection of Schnack's translations of O'Connor's stories. The collection contains all but one of Schnack's previously published translations of O'Connor's stories, as well as numerous new translations.

was that a more varied, if less thorough, presentation of the material would make for more stimulating and interesting reading.

(1) Omissions

This first section begins with an examination of the different types of omissions in one story, so that the overall effect of the omissions on the text as a whole can be evaluated. Examples of similar types of omission in other stories will be incorporated into the examination where appropriate, in order to determine whether Schnack's strategies have always been the same over the years.

The translation of O'Connor's story "Jerome" has been selected as the basis of this section because it contains the main types of omission which occur throughout the German translations. O'Connor's story was first published in 1951 in a collection entitled Traveller's Samples, and subsequently in 1967 in a collection called More Stories by Frank O'Connor.[2] In the second edition some minor alterations have been made to the story. O'Connor also made a recording of the story which was broadcast on B.B.C. Radio in May 1951.[3]

[2] Frank O'Connor, Traveller's Samples, (London: Macmillan, 1951 and New York: Knopf, 1951); Frank O'Connor, More Stories by Frank O'Connor (New York: Knopf, 1967).

[3] Maurice Sheehy, Michael/Frank: Studies on Frank O'Connor,with a Bibliography of his Writing (Dublin and London: Gill and Macmillan, 1969).

Elisabeth Schnack published her translation of the story in 1957. It was later published in 1976 by Diogenes under a different title and with amendments in a collection of Schnack's translations of O'Connor's stories.[4] A careful reading of both versions of the original and the translation provides no evidence to support the assumption that Schnack's second edition corresponds to O'Connor's second edition. It would appear that the 1951 version was the story used in both translations. The editions used in the following comparison are the 1951 original and the 1976 translation as these two appear to correspond most closely. The nature of some of the cuts in the story also supports the assumption that these two texts refer to one another, for Schnack omits whole sections which do not interfere with the plot of the story, but which serve to reinforce the characterisation.

Unlike the majority of O'Connor's stories, this one is set in England, where Jerome works. As may be gathered from the title, the story pivots around the character of Jerome, "a nice fellow enough as far as Corkmen go, though a bit brusque and selfsatisfied, but cautious about everything from his friends to his food" (p. 131). It is precisely this element of caution which O'Connor develops most strongly in the story, as it impedes Jerome in his relationship with his English girlfriend, Hilda Keynon, forces

[4] Elisabeth Schnack (trans.), Er hat die Hosen an (Munich: Nymphenburger Verlagshandlung, 1957); Elisabeth Schnack (trans.), Frank O'Connor: Mein Oedipus-Komplex: Gesammelte Erzählungen II (Zurich: Diogenes, 1976).

him to confide in his compatriot, Flurry Donoghue, and leads to the climax of the story -- Jerome's return visit to a phrenologist he encounters while on holiday with Hilda, Flurry and Flurry's English girlfriend, Rosie.

A comparison of the original with the translation shows that there are many omissions in the German version which vary from small descriptive detail to complete sections. The omissions affect the translated story on various levels. In the case of descriptive details, the translation is more sparse than the original. The development of characterisation is considerably diminished. There is less continuity in the story as a unit, as there are fewer cross-references within the text. There is much room for speculation as to why particular omissions have been made.

O'Connor opens his story with a general statement about caution and Cork people and illustrates his point in the second paragraph with a description of his main character, Jerome, himself a cautious Corkman. This technique --general statement, followed by character portrayal--is used by O'Connor to begin several of his stories (for example, "The Unapproved Route", "A Bachelor's Story", "Song without Words", "The Custom of the Country"). It immediately arrests the attention of the reader and quickly encourages him or her to sympathize with and even identify with the protagonist. In the first two paragraphs the following omissions are made in the translation:

"Jerome"
TS 131
if caution was transmitted instead of acquired
that place would be depopulated long ago.

TS 131
and most cautious of all about what he took to
be his own recklessness. To Jerome's own mind
the only really regrettable thing about his
character was his resemblance to Galloping Hogan,
the Irish Rapparee.

The first example falls at the end of the first paragraph. A brash and amusing statement of this nature neatly rounds off the first introductory paragraph. It also helps to establish the somewhat superior voice of the narrator. Schnack may have omitted this sentence because it contributes nothing to the content of the story and could therefore be left out without distorting the facts, or because it can be seen to reinforce what has just been said and may therefore have been considered as superfluous, or because the humour of the sentence was thought to be difficult to convey in German. The second of these reasons would appear to be the most feasible. In fact the humour could easily have been conveyed by the translation "Wenn die Vorsicht vererbbar wäre und nicht erworben, gäbe es hier schon lange keinen Menschen mehr". The omission detracts from the atmosphere which O'Connor creates (the translation is less amusing), reduces the superior presence of the narrator and diminishes the emphasis given to Cork and its people. Schnack tacks what remains of the first paragraph on to the second, so that her change in punctuation and the omission mean that the structure O'Connor chose -- general statement,

followed by illustration -- is less apparent.

(Rather analogous is a small but significant omission in "Legal Aid", since it also illustrates how the reader's awareness of the narrator's presence is reduced in the translation:

"Legal Aid"	"Rechtsbeistand"
TS 92	GE II 20
'Anything in writing?' he sang, looking at her over the pince-nez. 'Any letters? Any documents?'	"Ist Schriftliches vorhanden?" krähte er und blickte sie über den Zwicker hinweg an. "Sind Briefe da? Papiere?"
'Only a couple of notes I burned,' said Delia, who thought him a very queer sort of man, and no wonder.	"Nur ein paar Briefchen, die ich verbrannt habe", antwortete Delia, die ihn sehr komisch fand.

There would appear to be no translation difficulties in rendering the narrator's final and amusing comment, and this omission must therefore be attributed to carelessness.)

A possible reason for the omission of the second example from "Jerome" may lie in the reference to "Galloping Hogan, the Irish Rapparee". Schnack may have considered the reference to be too obscure for German readers. It occurs at two other points in the original text:

> "Jerome"
> TS 131
> At the same time Jerome was a little bit worried by his fatal resemblance to Galloping Hogan, ...
>
> TS 141
> To this day he still thinks that Flurry doesn't know where he and Hilda went that day, not realising the work Rosie had to do persuading Hilda that he wasn't really Galloping Hogan, the Irish Rapparee.

It is not necessary for the English reader to know exactly who Galloping Hogan was -- the detail was obviously included to provide a counterpart to the character of Jerome; it is thoroughly ironic that Jerome associates himself with such a reckless character, Jerome being the epitome of caution. As a technique, it succeeds without relying on the reader's knowledge of the facts. Jerome's physical resemblance to Galloping Hogan emphasises the inevitability which underlies the story; Jerome could no more help his looks than the fact that he came from Cork. The reference occurs twice at the beginning of the story and again in the closing paragraph. It serves as a unifying factor in the structure of the story. It is interesting to note that, whereas at the beginning of the German version of the story the reference is omitted, Schnack does translate it in the closing paragraph:

> "Ein Mann wie Jerome"
> GE II 49
> Noch heutigentags glaubt Jerome, daß Flurry nicht weiß, wo Hilda und er an jenem Nachmittag waren, und er hat keine Ahnung, wieviel Mühe Rosie hatte, um Hilda zu überzeugen, daß Jerome kein irischer Räuberhauptmann sei.

Here Schnack manages to overcome the problem of translating the reference. If it is possible to do so at the end of the story, one may well ask why no attempt was made to render the reference at the beginning. The evidence would seem to point to carelessness on Schnack's part, to a failure to read her translation through before submitting it for publication. It should be added that this inconsist-

ency did not even strike Schnack when revising the translation for its second publication, even though other amendments were made. But carelessness is not the only point of criticism here. Her inconsistency has a detrimental effect on the story as a whole. To include the reference at the end, in whatever form, without supporting it with the details earlier in the story makes no sense. Schnack not only misses the opportunity to imitate O'Connor's development of characterisation, and to provide cross-references within the text which act as unifying factors in the story's structure, but she confuses the German reader by the sudden inclusion of "Räuberhauptmann" at the end.

Schnack often simply omits instances where a specific reference occurs in the source text, as the following two examples illustrate:

"Peasants" DD 89 'A robber he is and was, and a grabber like his grandfather before him, and an enemy of the people like his uncle, the policeman; and though some say he'll dip his hand where he dipped it before, for myself I have no hope unless the mercy of God would send us another Moses or Brian Boru to cast him down and hammer him in the dust.'	"Bauern" GE IV 65 "Ein Räuber war er und ist er geblieben, habsüchtig wie sein Großvater und ein Schädling wie sein Onkel, der Polizist. Und wenn auch manche Leute glauben, daß die Katze das Mausen nicht lassen kann --ich für meinen Teil sehe keine Rettung, es sei denn, daß Gottes Gnade einen zweiten Moses schickt, der ihn stürzt und in den Staub tritt."
"An Out-and-Out Free Gift" MP 73 Yet during the war, when sugar was rationed in Ireland, Celia, who was a bit a Jansenist, had felt herself bound to give up sugar and divide her ration	"Ein wirkliches Geschenk" GE IV 66 Doch während des Krieges, als der Zucker sogar in Irland rationiert war, hatte Celia sich verpflichtet gefühlt, auf den Zucker zu verzichten und ihre Ration auf

between Ned and Jimmy, then quite a small boy.	Ned und Jimmy zu verteilen-- Jimmy war damals noch ein kleines Bürschchen.

Omissions of this type may be attributed to the possibility either that (a) it is difficult to incorporate the reference into the German without making the sentence cumbersome in structure, or (b) the translator was unfamiliar with the reference, or (c) the translator considered the detail peripheral to the story or plot, or (d) the translator thought the TL readers would not understand the reference. Whatever the reasons for omissions of this type, the result is that certain aspects of Irish life and culture are missing in the translation. Consequently, the act of reading is made easier for the TL audience and participation in the text depleted. In some instances the story's structure is also affected.

An omission in "The Long Road to Ummera" also demonstrates Schnack's occasional lack of sensitivity where structure is concerned:

"The Long Road to Ummera"	"Die lange Straße nach Ummera"
DD 80	GEI III 140
'Neighbours, this is Abby, Batty Heige's daughter, that kept her promise to ye all at the end of all.'	"Nachbarn, das ist Abby, die Tochter von Batty Heige, und sie hat ihre Versprechung gehalten!"

The remark is made by Abby's son, who did his best to dissuade his aged mother from being buried in her native village of Ummera. But Abby's determination wins through in the end. The quotation forms the closing sentence of the story, and the omission is regrettable, as "the end of

all" marks not only the end of Abby's life, but also the story itself.

In the opening paragraphs of "Jerome" Schnack makes an omission which is detrimental to the characterisation of Jerome:

"Jerome" TS 131	"Ein Mann wie Jerome" GE II 41
That /pulling his leg/ was the easiest thing in the world to do, for all you needed was to pretend you thought him a bit of a mug for Jerome to start proving to you what a sophisticated fellow he was; a part that didn't come natural to him at all and always made him give away more than he knew.	Das war leicht, denn man brauchte nur so zu tun, als hielte man ihn für ein bißchen einfältig, und schon wollte er einem beweisen, was für ein raffinierter Kerl er sei--war's aber durchaus nicht.

The details omitted at the end of this description may have been seen by the translator as overstatement. Instead of a literal translation, she opts for a short punch-line which neatly finishes the paragraph, and which in itself works as a technique in establishing the superior stance of the narrator. However, it should be borne in mind that nowhere in the original text is the presentation of detail more crucial than in the opening pages, for it is here that O'Connor prepares the ground-work for developments later in the story. This particular trait of Jerome's character is illustrated later in the text in an incident where Rosie "made fun of his attempts at serious conversation and did her best to embarrass him, as for instance, when she stopped outside some picture-postcard shop and discovered one she didn't know" (p. 133). O'Connor describes

the incident in direct speech, which contributes to the dramatisation of the story. Again, the reader is made aware of O'Connor's gentle irony when he has Rosie comment: "It's not our fault if we're not sophisticated like Jerome"(p.133). The repetition of "sophisticated" binds this section with the opening of the story where the word is first used. Schnack cuts the text abruptly and treats the section in the following way:

> GE II 41
> und außerdem ärgerte er sich über Rosie, ein lebhaftes, blondes Ding, das sich über seine Versuche, eine gebildete Unterhaltung zu führen, immer lustig machte.

Schnack does not pursue the matter; the dialogue is omitted. The translation suffers on several levels as a result. There is no dramatisation of the situation (a technique which O'Connor uses to make his characters more tangible and credible to the reader); the characterisation is less developed in Schnack's version; another linking element is missing in the structure of the German translation, making it less cohesive than the original.

Another, minor example of how characterisation suffers through omission can be seen in the following description of Flurry:

"Jerome"	"Ein Mann wie Jerome"
TS 132	GE II 41
Flurry was a softhearted, easygoing slouching gawk of a lad	Flurry war ein sorgloser und weichherziger Bursche

The difficulty in rendering the humour and register of

"slouching gawk" is apparent and would seem to account for this omission.

Omissions are frequently made in the German translation to the detriment of characterisation. One more example taken from another story sufficiently illustrates a general tendency:

"Peasants"	"Bauern"
DD 87	GE IV 62
''Tis about that little business this morning. Now Father, maybe you don't understand us and we don't understand you. There's a lot of misunderstanding in the world to-day, Father. But we're quiet simple poor men that want to do the best we can for everybody, and a few words or a few pounds wouldn't stand in our way. Now, do you follow me?'	"Es handelt sich um das kleine Geschäftchen von heute früh. Da haben Sie uns vielleicht nicht ganz verstanden, oder wir haben Sie nicht ganz verstanden. Aber wir sind ruhige, schlichte, einfache Leute und wollen jedem Gerechtigkeit widerfahren lassen, und ein paar gute Worte oder Goldstücke machen uns gar nichts aus. Verstehen Sie mich jetzt?"

In this story a group of locals are trying to persuade the parish priest, Father Crowley, to give Michael John Cronin, who stole the funds of the Hurling and Football Club, a good reference. The story is a portrayal of the hypocrisy which permeates rural Irish society. While the locals are quick to accuse Father Crowley of injustice and to leap to Cronin's defence, they end up rejecting Cronin as an inherently bad character, and cruelly shun Father Crowley for sticking to his principles. The omission not only underplays the contrast between Father Crowley's stubborness and the locals' persistence but also, by reducing the extent of calculated hedging in the dialogue,

results in a less vivid representation of an Irish type.

It is particularly noticeable that in sections of direct speech Schnack consistently makes small omissions or edits the text in such a way that the content is cut to a bare minimum. What the translator may have considered as superfluous overstatement in the sections of direct speech are in fact integral elements in the representation of people talking in the calculated medium of fiction. Norman Page stresses the mimetic role which direct speech plays in fiction and points out (p. 3) that " ... a given stretch of text consisting mainly or entirely of dialogue may ... help to develop 'plot' and enrich the reader's understanding of 'character' and 'background', whilst at the same time possessing a distinctive and intrinsic interest which no other manner of presentation could provide."[5] He adds (p. 15) that "speech becomes at the same time a badge of identity and a means of enriching the reader's awareness of a given character's identity." While O'Connor's representation of conversation is certainly not a slavish reproduction of actual speech, it does, with its overstatement and repetitions, encapsulate the typical features of the sort of English which is spoken in Ireland. Where Schnack may have thought she was "improving" the text, she diminishes the naturalness of the impact of these sections. One reason for her editing the direct speech so

[5] Norman Page, Speech in the English Novel (London: Longmans, 1973).

much may lie in the number of Irish English features O'Connor uses --from interjections such as "Begor!" and "Arrah!" to specific structures such as the hyperbole at the end of the first paragraph on p. 131-- which are of course difficult to render in another language. The following extract is representative of Schnack's treatment of direct speech in "Jerome":

"Jerome"
TS 134

'Ah, go to God!' said Flurry, slapping his knee and crowing delightedly. 'We're in every bloody racket. What part do you come from?'

'Er -- Cork, I believe,' said the phrenologist doubtfully. 'At least my people did.'

'A very suitable place,' said Flurry. 'There's another thundering Cork rogue there. The pair of ye ought to be a match for one another.'

'What part of Cork do you come from?' asked Jerome, getting the scent.

'I wouldn't know,' said the phrenologist. 'I was only four when we left. But I often heard my mother talk of it.'

'What did you say the name was?' Jerome asked unblushingly, though the other man had said nothing at all about names.

'Creedy,' said the phrenologist.

'I used to know a family of Creedys in the College Road,' said Jerome thoughtfully. 'You wouldn't be one of them?'

'I shouldn't say so,' said the phrenologist. 'I don't know if any of the family is left.'

"Ein Mann wie Jerome"
GE II 43-4

Flurry schlug sich begeistert aufs Knie. "Mann Gottes!" rief er, "aus welcher Gegend in Irland stammen Sie also?"

"Ach -- Cork, glaube ich ...", stotterte der Phrenologe.

"Da ist noch so ein Bursche aus Cork!" schrie Flurry.

"Aus welchem Stadtteil?" fragte Jerome, der die Witterung aufgenommen hatte.

"Könnt ich nicht sagen. Bin weggezogen, als ich vier Jahre alt war!"

"Welchen Namen nannten Sie doch vorhin?" forschte Jerome, ohne rot zu werden, obwohl der Phrenologe keinen Namen erwähnt hatte.

"Creedy", antwortete der Phrenologe.

"Von den Creedys in der Collegestraße?" bohrte Jerome weiter.

A comparison of these two extracts shows how the German has become more clipped and less colourful than the original. In this section the content essential to the plot of the story has been transferred into German. Schnack's editing has the effect of making the way in which the characters speak more concise. The consequences of this are particularly apparent in her treatment of Flurry's remark: "There's another thundering Cork rogue there. The pair of ye ought to be a match for one another." The translation "Da ist noch so ein Bursche aus Cork" does not contain the same element of teasing as in the original, nor does it convey the implicit competitiveness between people from different regions of Ireland. In a country as rural as Ireland, relatively small geographical areas are strongly delineated both by accent and by the characteristics of the people from individual areas. So in the story Cork and Kerry are often portrayed as distinct and rival regions through the contrasting characters of Jerome, from Cork, and Flurry, from Kerry. This small example demonstrates how the image portrayed of Ireland in the translation is more general.

A similar cut in dialogue occurs in the translation of "The House that Johnny Built":

"The House that Johnny Built" CAJ 83	"Und Johnny baute sich ein Haus" GE I 195
'Tom!' he called when he got back.	"Tom!" rief er, wenn er zurückkam.
'Yes Mr. D.' says Tom.	"Ja, Mr Desmond?" sagte Tom.
'There's style for you, Tom!' grunted Johnny.	"Das nenne ich Rasse",
'She can damn well	

afford it,' said Tom.
'There's breeding for you!' said Johnny.
'She's a bitch for her beer,' said Tom.

brummte Johnny.
"Sie ist scharf auf Bier", sagte Tom.

Again, it can be seen how the translator leaves out what seems to be superfluous. But the omissions, in combination with the relatively flat translation of the final comment, make for a comparatively bland dialogue.

More serious cuts are made in dialogue and in the bridging sections between dialogues in the translation of "My Oedipus Complex":

"My Oedipus Complex"
MISS 199-200

One evening when he was being particularly obnoxious, chattering away well above my head, I let him have it.
'Mummy,' I said, 'do you know what I'm going to do when I grow up?'
'No dear,' she replied, 'what?'
'I'm going to marry you,' I said quietly.
Father gave a great guffaw out of him, but he didn't take me in. I knew it must only be pretence. And mother, in spite of everything, was pleased. I felt she was probably relieved to know that one day Father's hold on her would be broken.
'Wouldn't that be nice?' she said with a smile.
'It'll be very nice,' I said confidently. 'Because we're going to have lots and lots of babies.'
'That's right, dear,' she said placidly. 'I think we'll have one soon, and then you'll have plenty of company.'

"Mein Ödipus-Komplex"
GE II 13-14

Eines Abends, als er besonders abscheulich war, immerzu mit ihr sprach und mich nicht beachtete, unterbrach ich ihn ganz ruhig:
"Mammi, wenn ich groß bin, heirate ich dich!"
"Ja, mein Herzchen", antwortete sie freundlich. Aber Vater legte die Zeitung hin und lachte laut heraus.
"Ja", sagte ich voll Verachtung, "und Kinder werden wir auch haben."
"Weißt du, Larry", sagte sie, "vielleicht werden wir schon ganz bald eins haben, dann hast du einen Spielkameraden."

"My Oedipus Complex" is possibly O'Connor's most famous story. Again, it can be seen how both dialogue and narrative details are cut to a minimum. A few alterations in the German ("Aber Vater legte die Zeitung hin") would seem to point to Schnack using a manuscript version of the story--the translation does not correspond directly to any of the published versions. Yet, this must be logically rejected as a reason for the omissions and alterations, simply because it is such a famous story. The coy and childishly calculating manner in which the child broaches the subject of marrying his mother in the hope of slighting his father becomes abrupt in the German and the omission of the child's perceptive and precocious reasoning about his mother's reaction detracts much from the pattern of dialogue and motivation typical of the whole story. Cutting this section to the essential content to convey the story's plot makes for abrupt development in one of O'Connor's most sensitively presented and carefully structured stories.

The way in which humour is lost in the last extract from "Jerome" is not untypical of Schnack's treatment of the story. Humour is one of the most prominent and valuable features of O'Connor's narrative style; it is also an element which is difficult to convey in a foreign language. The following example demonstrates the point:

"Jerome" TS 132	"Ein Mann wie Jerome" GE II 41
Flurry was a soft-hearted, easy-going, slouching gawk of a lad, while before Jerome had stopped calling	Flurry war ein sorgloser, weichherziger Bursche, während Jerome sich, noch bevor er aufhörte, Hilda zu siezen, be-

Hilda 'Miss' he had begun to worry about what the people in the Ballinlough Road would think of her. Hilda by this time was beginning to wonder what she'd think of the Ballinlough Road.	reits Sorgen machte, was wohl die Leute daheim in Cork von ihr halten würden.

Schnack makes a change in the text. The "Ballinlough Road" becomes "daheim in Cork". This change may have been made because the translator did not think the German reader would understand that the Ballinlough Road was in Cork. It is disputable whether the change was necessary for that reason. In any case, it means that it is almost impossible to include the second sentence successfully. The humour lies in the fact that Jerome should worry about an area as small as the Ballinlough Road and that somewhere as insignificant as the Ballinlough Road should be depicted as though it were the centre of the universe. The success of the humour lies in using the actual name of the place concerned. The detail says a lot about Jerome's cautious view of the world. Humour is also conveyed in the second sentence in the English, which is completely omitted in the translation. In this example Schnack partly sacrifices humorous tone for clarity of content, and, as in the previous example, portrays a more general image of Ireland.

A similar type of omission which eliminates some of O'Connor's humour is to be found in "Babes in the Woods":

"Babes in the Woods"	"Seine Freundin"
HD 160	GE II 81
"Chrisht!" said Terry, repeating what Billy said	"Junge, Junge!" sagte Terry, wie es Billy immer tat.

whenever something occurred
too great for his imagination
to grasp, a fairly common
event. He was afraid his aunt,
like Mrs Early, would give him
a wallop for it, but she only
laughed.

The omission is necessary in the German because of the inadequate rendering of the expletive "Chrisht!", which is hardly suited to the vocabulary of the young boy, Terry. This omission also makes the German less colourful and the characterisation less complex than in the original.

Sometimes the omissions which Schnack makes in "Jerome" disrupt the flow of the story, making the translation disjointed compared with the original. This is noticeable where the incident in the picture-postcard shop is omitted and where the transition between two sections is lacking:

> "Ein Mann wie Jerome"
> GE II 42
> Und außerdem ärgerte er sich über Rosie, ein lebhaftes blondes Ding, das sich über seine Versuche, eine gebildete Unterhaltung zu führen, immer lustig machte.
> Eines Tages waren die beiden Mädchen gemeinsam beim Friseur, und Flurry und Jerome bummelten die Promenade entlang.

Between these two sections O'Connor includes a section in direct speech, illustrating a detail in the story before continuing with the narrative. It should also be added that some more local colour has been left out in this omission, picture-postcards of this sort presumably not being a feature of German holiday resorts. This type of omission, where the link between sections is more abrupt in the German, is also demonstrated to a lesser extent in the following example:

"Jerome"
TS 133
'And when they're /the coins/ gone I'll stop it soon enough,' said Flurry. ''Twon't do you any harm to look at me wasting my money anyway. Come on in.'
The two of them went in. Inside was a small room with coloured charts ...

"Ein Mann wie Jerome"
GE II 43
"Wenn alles hin ist, merk ich's früh genug", neckte ihn Flurry. "Und dir kann's nicht schaden, einem Geldverschwender zuzusehen!"
Die Wände der kleinen Bude waren mit farbigen Plakaten bedeckt,...

It can be seen from the above examples that the omissions Schnack makes must alter the German reader's impression of O'Connor's story considerably. The effects of the different omissions made may be summarised as follows:

1. There is less development of characterisation and less interplay between the characters in the story.

2. Elements of humour and irony are lost.

3. The story's structure is tampered with -- there are fewer cross-references within the translated text; links between sections are often more abrupt.

4. The image presented of Ireland is more general.

One type of omission which occurs occasionally in Schnack's translations is not illustrated in "Jerome"; the following few examples demonstrate how the translator attempts to "improve" the text through omission:

"The Weeping Children"
C2 328
Joe opened the door, put his arm round Cross's shoulder and walked slowly to the gate with him, so as not to break the embrace, and yet Joe knew he did not feel it in a homosexual way. The estate road went uphill to the bus stop on the tree-

"Die weinenden Kinder"
GE VI 52
Er legte ihm den Arm um die Schulter und begleitete ihn so bis zum Gartentor und zur Bushaltestelle. Dort ließ er seinen Arm sinken und nahm Jerrys Hand in seine beiden Hände.

shaded suburban road, and the two men walked like sweethearts till they reached it. Then Joe took Cross' hand into his own two.

"The Sorcerer's Apprentice"
C2 219
... she added, giving a friendly kick to the sleeping form between them, which grunted with pleasure and threw a hand over her stomach. It clawed at her impatiently 'till, with a sigh, she pulled her nightdress up, and at once it relaxed and its owner began to snore again.

"Angst vor der Ehe"
GE V 54
... murrte sie und klopfte herzhaft auf das schlafende Mannsbild, das daraufhin vergnügt grunzte und schlaftrunken den Arm um ihre Hüfte legte.

"The Mad Lomasneys"
MS 194
"They'd have a lovely talk --can't you imagine? 'And was it then he said he loved you?' That sort of balls! I can't do it. And it's all because they're not sincere, Ned."

"Die verrückten Lomasneys"
GE IV 139
"Dort würden sie alles gehörig durchkauen--und wie! 'Und wann hat er dir gesagt, daß er dich liebt?' Nein, so was kann ich nicht tun. Es kommt bloß daher, daß sie nicht aufrichtig sind, Ned."

It is difficult to imagine that omissions of this type were made for reasons of censorship on the German market, and it must therefore be assumed that the translator here smoothes where the author apparently offends. The omissions do have repercussions on the general effect of the stories. In the third example, for instance, the words are spoken by a somewhat unladylike young woman. The German translation becomes much less forceful because of the omission, and the impression of the character concerned is certainly different in the translation as a result.

Although reference has only been made to a small cross-section of the German translations in this consideration of omissions, the above examples cover both the main types of omissions and the various effects which they have in the stories as complete texts. To list all the occurrences of omission seems both counter-productive and unnecessary, and to consider each omission within the context of the story in which it occurs is impossible. In conclusion it should be added that the number of omissions in Schnack's translations is, on the whole, much greater than the incidence of additions, substitutions or mistakes. The majority of these omissions are no more than a few words in length, and naturally not all of them will have a drastic effect on the stories concerned. The majority are noticeable only through close textual comparison -- in other words they are well disguised so as not to influence the presentation of the plot and will not make an impression upon the uninitiated German reader. The frequency of omissions in the German translations, no matter how imperceptible they may be, indicates that this is a striking tendency on the part of the translator.

(2) Additions

The second category to be considered under cognitive equivalence is that comprising additions. Where there are what appear to be extensive additions in the German translation, this could mean that the translator has used an un-

available manuscript version of the story. Such occurrences are rare, but the stories concerned have had to be excluded from this study. The following examination and comparison will concentrate on lexical items and small linguistic units which have clearly been added by the translator. As the effect of such additions indubitably exerts less influence on the stories as complete units than do the omissions, reference to the macrocontext will only be made where appropriate. As in the analysis of omissions, examples will be drawn from a wide range of stories on various themes and will include translations which span Schnack's early and late work on O'Connor. The examination of additions will not, however, pivot on the occurrence of additions in one story, firstly, because no one story provides enough representative examples of this feature, and secondly, because reference to a story as a whole is not as imperative as in the examination of omissions, since the additions do not affect the story as a unit so strikingly. Before textual examples are considered, a brief outline will be provided of the types of addition, the possible reasons for their occurrence and the general effect they have on the stories.

The types of additions found in Schnack's translations include (1) instances where the German becomes longer because of differing grammatical patterns of the English and German languages, (2) the selection of a lexical item which belongs to a different semantic field from that of the English item, (3) the addition of words and phrases which may

be attributed to typical German collocations and (4) examples of paraphrase and explanation. The last two types of additions may be seen to overlap on occasion.

A large proportion of the additions to be found in Schnack's translations may be attributed to an attempt on the part of the translator to bridge the gap in the differences between the SL and TL audiences' background knowledge. They can, therefore, be seen to enhance the communicative function of the translation text. The examination of such typical additions will provide the opportunity to establish what the translator considers to be the limitations of the TL audience's background knowledge. Clearly, though, too much background information could act as a brake on the reader's participation in the narrative, and in assessing the German text attention must be given to the delicate balance the translator has to strike here.

Not all the additions, however, may be attributed to an attempt to improve the communicative function of the translation. Some, instances of paraphrasing in particular, have apparently been made to overcome translation difficulties. Others may be regarded as an attempt to compensate for failing to mark the register in other parts of the text. Some explanatory additions reveal the translator's misunderstanding of the source text, and while such examples constitute mistakes, they will nevertheless be given attention in this section. There are, of course, examples of additions which would appear to be unjustified, and those which defy explanation.

The effect of additions on macrocontextual elements such as structure, presentation of plot and characterisation is minimal. A few additions clearly diminish the suspense of a story, but this is by no means a typical effect. A general impression one gains from reading all the translations is that the German reader is guided more carefully through the stories as a result of the explanatory additions and the consequent elimination of ambiguity and obscurity. By "ambiguity" and "obscurity" is meant what the TL reader may misconstrue or miscomprehend, and not what the author intended to leave open to speculation.

The first type of addition to be considered stems from a lack of correspondence between the grammatical rules which bind the English and German languages. As a result, many sentences become longer in German, as can be seen in the following examples (emphasis has been added in these and ensuing examples):

"The Bridal Night" CAJ 8 'It was standing here I heard his feet on the stile.'	"Die Brautnacht" GE VI 11 Hier stand ich, und konnte hören, wie er über den Zauntritt stieg.
CAJ 8 'God help us, it was an old song of my father's that was going through my head'	GE VI 15 Gott steh uns bei, ein altes Lied, das mein Vater immer gesungen hatte, ging mir durch den Kopf
"A Salesman's Romance" DR 188 Then presence of mind came to the jarvey's assistance: he judged	"Abenteuer eines Handelsreisenden" GE I 9 Dann kam dem Kutscher seine Geistesgegenwart zu Hilfe: sein prüfender Blick stellte

the road and the steadiness of the horse and the driver behind him and slid gently to the ground.	fest, daß die Straße leer war und sein Pferd ruhig stand, und da er auch die Absicht des Autofahrers erriet, ließ er sich sachte zu Boden gleiten.

In the first two of these examples the translator has used relative clauses in German and has thus had to add a verb. Additions of this type are attributable to a general tendency for German to use more precise grammatical formulations. While other types of additions are the result of the translator's personal choice, in cases such as these it is the differences between the German and English language systems which are responsible for the discrepancies between source and translation texts. Little, in fact, is generally added to the meaning, but the relatively frequent use of expansion of this type has a cumulative effect on the representation of O'Connor's style. In the third example the substitution of nominal phrases in English by relative clauses in German has necessitated the inclusion of verbs thus making the text more explicit ("sein prüfender Blick", "daß die Straße leer war", "die Absicht des Autofahrers"). This, in conjunction with the use of a causative clause ("und da er auch..."), supports the contention that more precise formulation in German facilitates the TL reader's ability to assimilate the story.

The second group of additions illustrates how Schnack has extended meaning by selecting lexical items whose semantic fields do not correspond directly with the English lexical items:

"A Thing of Nothing"	"Eine Kleinigkeit"
CC 171	GE IV 38
He lifted the flap of the counter and moved slowly out into the centre of the shop, and then stopped and held out his hand.	Er hob die Klappe an der Theke in die Höhe und trat langsam in die Mitte des Ladens. Dort blieb er stehen und streckte einfach seine Rechte aus.

The quotation describes the reconciliation of two brothers, Ned and Jerry Lynch, who had not spoken to each other in twenty years, since Jerry "opened Ned with a poker" (CC p. 169) after a disagreement about politics. The semantic meaning of "seine Rechte" is more precise than "hand" in English, but the pragmatic meaning (the right hand is used in this sort of situational context to seal an implicit agreement) gives an element of formality to the reconciliation. It should be added that the emphasis resulting from the inclusion of the particle "einfach" and the alteration in punctuation also help achieve this effect. It is debatable whether this addition is in fact justified, as the German "seine Hand" would adequately convey both the semantic and pragmatic meaning of the English. In addition, where the English is simple and colloquial, the German, by comparison is formal and curt.

A similar example where lexical items of diverging semantic fields are used in the German may be seen in the following example:

"The Bridal Night"	"Die Brautnacht"
CAJ 1	GE VI 7-8
'It is a place I was never used to, but it eased my mind to see poor Denis well-cared-for and well-liked.'	So ein Haus hatte ich noch nie gesehen; aber es tat mir wohl, daß der arme Denis gut umsorgt wurde und daß alle ihn gern mochten.

The word "place" has become more specific in German--the semantic meaning has been clarified. "Place" has a wide range of possible meanings in English and the translator has successfully clarified the semantic meaning by considering the item in the context in which it is embedded in the source text.

The following example also illustrates how an addition is made through the selection of lexis:

"Guests of the Nation"	"Eine kleine Grube im Moor"
GN 7	GE IV 109
Especially because Hawkins talked enough for a platoon	Besonders, weil Hawkins soviel wie eine ganze Kompagnie schwadronierte

Unlike the last example from "The Bridal Night", Schnack's motives for making this addition cannot be traced back to the need to consider the English lexical item within the source-text context. It is rather the German context which would appear to have influenced her translation choice. She has presumably been forced to change the hyperbolic expression in the English into a comparison, since a literal translation ("redete") could not be used figuratively in this context. "Schwadronieren" is a particularly suitable translation choice, as it is rhythmically appropriate, and also conveys some of the humour of the original through a subtle pun ("schwadronieren" is military in origin). This example incidentally contains a Helveticism in the spelling of "Kompagnie", a rare occurrence in Schnack's translations, which for the most part are not coloured by her Swiss back-

ground.[6] By employing the word "Kompagnie", which means a larger military unit than a platoon, Schnack introduces an element of hyperbole which is lost elsewhere in this example.

Another way in which additions are justifiably made by Schnack through the use of lexical items with a different semantic field from the corresponding English item may be seen in her treatment of the presentation of dialogue. In English it is not unusual for direct speech to be continuously punctuated by the word "say", whereas German tends to use a greater variety of words of this sort.[7] Schnack is strikingly prone to avoid imitating repetitions of this kind in German, as can be seen in the following examples:

"A Salesman's Romance"	"Abenteuer eines Handelsreisenden"
DR 189	GE I 10
"Ah, it's the girl," said Cronin, a cheerful, noisy little man who was never depressed about anything except the law.	"Ja, wenn das Gesetz nicht wäre," lachte Cronin, ein lauter, munterer kleiner Mann, den nie etwas verstimmen konnte, das Gesetz ausgenommen.
DR 189	GE I 10
"But that's scandalous," Charlie said hotly.	"Aber das ist ja schändlich", empörte sich Charlie hitzig.

[6] The extent to which Schnack matches dialect by dialect is dealt with in the chapter on connotative equivalence (pp. 157-68).

[7] This tendency is also noted by Leisi (1974:73): "Romandialoge werden ohne Scheu eingeführt mit: He said..., she said..., he said..., she said..., was in den schlechten Übersetzungen wörtlich wiedergegeben ist und im Deutschen unerträglich klingt."

"The Frying Pan"	"Bei lebendigem Leibe"
C2 98	GE VI 83
'Still, Tom is right, Una,' he said gravely.	"Eigentlich hat Tom doch recht, Una", stellte er fest und wurde plötzlich ernst.

This tendency is typical of Schnack's treatment of instances of direct speech and the alterations she makes are generally in keeping with the immediate context. This last example includes another type of addition which is representative of the way in which idiomatic German is achieved by giving attention to typical collocations. The use of particles (such as "doch" in the above example) is a feature of colloquial German, and Schnack misses few opportunities to insert them where appropriate:

"Legal Aid"	"Rechtsbeistand"
TS 92	GE II 21
'That's the sort I am.'	"So bin ich nun mal veranlagt."

TS 98	GE II 27
'Two hundred and fifty pounds?' gasped Ned, going white. 'But where in God's name would I get that money?'	"Zwiehundertfünfzig Pfund?" keuchte Ned und wurde blaß. "Wo um Gottes Willen soll ich denn das Geld hernehmen?"

Particles of this type are, however, not solely used, as above, in direct speech, but also occur in narrative passages of marked colloquial flavour:

"Jerome"	"Ein Mann wie Jerome"
TS 131	GE II 41
... I wonder they ever let themselves get born	daß man sich wirklich wundern muß, wieso sie es überhaupt riskierten, auf die Welt zu kommen.

TS 131	GE II 41
a nice fellow enough as Corkmen go	war für einen Corker ... doch recht nett

In these last examples it has been seen how additions are made, not by selecting a lexical item which has a different semantic field, but by including new items to ensure the idiomatic flow of the German. Additions of this type are, of course, not solely restricted to the inclusion of particles, as the following example illustrates:

"Old Fellows"	"Der Beschützer"
HD 17	GE I 211
and as for air, a little went a long way with me.	und was die gute Luft betraf, da konnte ich mich recht lange mit wenig begnügen.

Here the addition is used in a common German collocation, and thus enhances the communicative function of the translation. Not to include the addition would lead to a semantically accurate but communicatively inadequate translation.There are, however, numerous instances of where additions,presumably made to improve the natural flow of the German,constitute overtranslations and are injustified:

"Guests of the Nation"	"Eine kleine Grube im Moor"
GN 7	GE IV 109
Hawkins and Noble argued into the early hours of the morning	Hawkins und Noble konnten sich bis in die frühen Morgenstunden giftig über Religion ereifern.

GN 6	GE IV 108
but I myself believe they never had any idea of escaping	Aber ich glaube felsenfest, daß sie nicht den leisesten Fluchtgedanken hegten.

While every translator should give priority to the

communicative function of a translation, there are limits to the liberties which he or she may justifiably take with the source text. In both the above examples the addition in German is superfluous and unnecessary.

As was indicated at the beginning of this section on additions, a large proportion serve to explain, to eliminate possible obscurities and ambiguities for the TL reader and to clarify the context. The following are typical of the sort of small details Schnack adds:

"A Thing of Nothing" CC 170 After that Con and his brother Tom dropped in regularly	"Eine Kleinigkeit" GE IV 36 Von dem Tage an tauchten Con und sein Bruder öfters im Geschäft auf.
"The Frying Pan" C2 94 Whitton, the school teacher, had been to the seminary with Fogarty, and like him intended to be a priest	"Bei lebendigem Leibe" GE IV 78 Whitton war dort Lehrer. Er hatte mit Fogarty das College und das Seminar besucht und hatte ebenfalls Priester werden wollen.

These additions have obviously been made to facilitate the TL readers' understanding of the translation and cannot therefore be criticized as attempts to improve the original. Explanatory additions are frequently made when culture-specific items occur in the source text. Schnack's treatment of such items is dealt with in detail in the chapter on connotative equivalence (pp. 168-85). There is, of course the danger that explanatory additions, rather than enhancing the communicative function of the translation, actually diminish the TL readers' sense of inquiry and preclude

the opportunity for them to glean information for themselves, without guidance from the translator.

Another type of explanatory addition made for the benefit of the TL reader is caused by the need to transfer a literary device adequately. Although devices such as imagery are fairly rare in O'Connor's stories, the following example illustrates the care the translator takes to transfer an image:

"A Salesman's Romance" DR 187	"Abenteuer eines Handelsreisenden" GE I 8
Now, one night the two of them were motoring back from a pub outside Rathfarnham, cruising gently down the mountain-side, admiring the toylike, whitewashed cottages above them, and the valley of the city far below with the lamplit prow of Howth thrusting out into Dublin Bay, when...	Eines Abends nun kehrten die beiden von einer Schenke außerhalb Rathfarnhams zurück, fuhren sachte durch die Kurven am Berghang und bewunderten die spielzeugkleinen, weißgetünchten Hütten über ihnen und tief unten die weite Mulde der Stadt mit dem lichterhellen Howth, das wie ein Schiffsbug in der Dubliner Bucht vorstieß, als ...

This description occurs in the story just before a road accident in which Charlie, the driver, accompanied by Una, his girlfriend, crashes into the back of a jaunting car driven by a none too sober jarvey. The wealth of descriptive detail serves to increase the suspense of the story. There immediately follows an amusing account of the accident itself, the humour of which derives partly from the contrasting detailed and poetic description which precedes it. Schnack selects a simile to overcome the problem of transferring the image, thus ensuring that the full force of the contrast is conveyed.

In another addition Schnack does, however, detract from the suspense in a story. This excerpt is typical of O'Connor's wry humour:

"The Frying Pan"	"Bei lebendigem Leibe"
C2 94	GE VI 78
but when the time came for him /Whitton/ to take the vow of celibacy, he had contracted scruples of conscience and married the most important of them.	doch als für ihn die Stunde schlug, in der er das Gelübde der Ehelosigkeit ablegen sollte, plagte ihn Bedenken, und er heiratete deren Hauptursache, nämlich Una.

The character of Una is introduced by name earlier in the translation than in the original, indicating once again how the German reader is more carefully guided, and illustrating how an element of suspense, albeit a small one, is lost through the addition. More important is that careful explanation detracts from the "punchiness" of O'Connor's humour.

It is, of course, at times difficult to draw the line between a natural-sounding, idiomatic German translation which enhances the communicative function, and additions which may be seen to over-explain, or even interpret the original. In the following two examples Schnack has chosen to paraphrase sentences for reasons which cannot be justified:

"The Frying Pan"	"Bei lebendigem Leibe"
C2 98	GE VI 83
'Still, Tom is right, Una,' he said gravely. 'It's not a question of what harm Father Whelan intends but what harm he does. Scandal is scandal whatever the cause may be.'	"Eigentlich hat Tom doch recht, Una", stellte er fest und wurde plötzlich ernst. "Es geht nicht darum, ob Vater Whelan schlechte Absichten hat oder nicht, sondern ob er schlecht han-

delt. Wenn man Anlaß zu öffentlichem Ärgernis gibt, kommt es nicht darauf an, ob man absichtlich oder aus Gedankenlosigkeit so gehandelt hat."

C2 100

'I told him to say that Father Fogarty would be here and you wouldn't come,' she went on, desperately fighting for the success of her evening.

'Then you had no business to do it,' Whitton said angrily, and even Fogarty realised that she had gone the wrong way about it.

GE VI 86-87

"Ich hab ihn gebeten, den anderen auszurichten, daß du nicht kommst, weil Vater Fogarty bei uns ist", fuhr sie fort und kämpfte verzweifelt um das Gelingen ihres Abends.

"Das ging dich überhaupt nichts an", entgegnete ihr Mann zornig. Sogar Fogarty merkte, daß sie es so dumm wie möglich angestellt hatte, indem sie hinter Toms Rücken mit Mitgliedern des Komitees gesprochen hatte.

The paraphrase translation in the first example merely emphasises in a wordy fashion what has been expressed in the preceding sentence and, compared with the compact formulation of the English, the German appears cumbersome. A compact semantic translation would easily have been possible ("ein Skandal ist ein Skandal, was auch immer seine Ursache sein mag "), and would in this context have been optimal. In the second example, the paraphrase provides an unnecessary explanation of what is already clear from the context. The translator again attempts to guide the TL reader, thus diminishing his or her active participation in the text.

In the examples which follow Schnack also exceeds the acceptable boundaries of justified explanatory addition:

"The Bridal Night" CAJ 3 'It was she saw first that poor Denis was after more than company,'	"Die Brautnacht" GE VI 9 Sie war die erste, die merkte, daß Denis nicht bloß zum Zeitvertreib zu ihr in die Felsen stieg
"Guests of the Nation" GN 7 for such a huge man he had an uncommon lack of speech	"Eine kleine Grube im Moor" GE IV 109 für einen so langen Menschen ... für einen so langen Laban war er erstaunlich kurz angebunden -- oder soll ich's gar stumm nennen
"The Frying Pan" C2 94 Father Fogarty's only friends in Kilmulpeter were the Whittons.	"Bei lebendigem Leibe" GE VI 78 Vater Fogartys beste und einzige Freunde in Kilmulpeter waren die Whittons.
"Christmas Morning" HD 11 She brushed it aside and said 'You have no word.'	"Der Weihnachtsmorgen" L+K 89 ging sie darüber weg, wie man eine Fliege wegscheucht, und sagte "Von dir will ich kein Wort hören."

An attempt to clarify the context of the original occasionally leads to erroneous explanations, as is illustrated in the following example:

"Orphans" DR 171 He insisted on seeing her to the door, and this proved to be another trial because Hilda felt it would be uncivil not to ask him in.	"Verwaist" GE I 224 Er bestand darauf, sie bis an die Haustür zu begleiten, und dadurch ergab sich ein neues Problem, denn Hilda fand es sei unhöflich, ihn nicht in die Wohnung zu bitten.

This mistaken addition may be attributed to the divergence between the author's and the translator's cultural backgrounds. For people in a small sea-side town in the

North of Ireland where this part of the story is set to live in flats is highly unusual. One might at first assume that here Schnack is attempting to transfer a cultural difference in such a way that it becomes assimilated into the TL culture (what House (p. 196) calls "placing a cultural filter between source text and translation text"). It is Schnack's general policy to provide overt translations of O'Connor's stories (House, 1977:189); in other words she does not attempt to give the translations the status of the originals in the target culture--the TL audience is aware, through references to the source culture, that these are translations. The initial assumption that this addition stems from an oversight on the part of the translator is confirmed later in the text (DR p. 172) where O'Connor writes: "he took to the house like some stray animal who had adopted a home" (emphasis added). Schnack translates this as "Er lebte sich ein, wie ein herrenloses Tier". The mistaken explanatory translation is thus not apparent to the TL reader: it must, however, be asked why the mistake was not apparent to the translator. As in Schnack's treatment of "Irish Rapparee" in the story "Jerome", discussed (pp. 61-3) above, this example would seem to point to a lack of thorough revision of the translation before submission for publication. The fact that, unlike the example in "Jerome", the mistake is not immediately perceptible to the TL reader can hardly be regarded as a saving grace.

A similar attempt at explanation through addition

also leads to a mistake in "A Salesman's Romance". This excerpt occurs shortly after Charlie has crashed into the jarvey's jaunting car:

"A Salesman's Romance" DR 188	"Abenteuer eines Handelsreisenden" GE I 9
When they had found a farm labourer to look after the horse and car, the jarvey, whose name turned out to be Clarke, permitted himself to be driven to hospital	Nachdem sie einen Bauernburschen gefunden hatten, der sich des Gespanns annahm, geruhte der Kutscher, dessen Name Clarke war, sich von Charlie ins Krankenhaus fahren zu lassen.

When the broader situational context of the story is considered, this addition would appear to be attributable to differences between the source and target cultures. It is highly unlikely that Charlie drove the jarvey to the hospital after the accident, for this would have meant borrowing a car, for which, according to Irish car insurance regulations, he would not be insured. (Car insurance regulations differ in this respect on the continent.)

The above examples, taken from a representative cross-section of O'Connor's stories, illustrate the most common types of addition which have been made in the translations and fully demonstrate the various reasons for their occurrence. Some are imposed by the grammatical rules of German, or by the necessity to clarify semantic meaning. While the resulting effect of such alterations has been pointed out, it is futile in such instances to level negative criticism at the translator, since no alternatives were open to her.

Some additions, such as those caused by the dictates of literary form (e.g. Schnack's presentation of dialogue), and the need to transfer literary devices adequately, derive from difficulties inherent in the source text. These additions are generally justified, as they enhance the communicative function of the translation. Additions are justified for the same reason when priority is given to common German collocations which are appropriate to the situational context--as in the case of the inclusion of particles. Some explanatory additions may detract from the TL reader's active involvement in the text, and may result in reducing sustainment of interest.

(3) Mistakes

Before proceeding to examine the third and final category in this chapter on cognitive equivalence it is necessary to provide a close definition of what is understood by this phenomenon. In order to do so, reference will be made to some of the theoretical material examined in Chapter II. House (1977:56-7), we recall, drawing upon a distinction made by Pit Corder (1973:272), differentiates between "covertly erroneous errors", which result from mismatches in her system of situational dimensions, and "overtly erroneous errors", which are caused by a mismatch in the denotative meanings of source text and target text and elements, or by a breach in the target language

system.[8] Her distinction may be seen to parallel roughly the division between pragmatic and denotative meaning, and it is therefore the second of her two categories, the overtly erroneous errors, which will be the prime concern of this section.

Overtly erroneous errors, as House defines them, cover everything which has been assigned to this chapter on cognitive equivalence. She subdivides them into omissions and additions (which have been considered), and what she terms "substitutions consisting of either wrong selections or wrong combinations of elements" (p. 57). She rightly attributes the comparative neglect of the evaluation of covertly erroneous errors in translation criticism to the need for "a more subtle, qualitative-descriptive assessment." The inherent subjectivity which the identification and assessment of covertly erroneous errors entails is, it should be added, more likely to be the main root of the relative lack of attention which has been paid to this type of mistake. Furthermore, the apparent preference which has been given to analysing overtly erroneous errors (covered by what is termed "error analysis" in Applied Linguistics) stems from the fact that most of the work in this area is geared, as in Pit Corder's book, more to the needs of English language teaching than to translation criticism.

[8] House's terms appear unnecessarily cumbersome and tautological.The terms "overt mistakes" and "covert mistakes" seem preferable, as they are clear and simple and equally well describe the phenomena to which she refers.

When House's definition of overtly erroneous errors is applied to the assessment of the German translations of O'Connor's stories, it becomes apparent from the examples collated that some further clarification is necessary. What is termed "mismatches in the denotative meanings of ST and TT elements" would appear to be confined to the assessment of translation choices on the level of lexis, and has largely been so treated in the analysis which follows. Because the communicative function of a translation is used in this examination as a yardstick for assessment, careful attention will be paid to the effect of such mismatches on the story as a whole. It is therefore inevitable that in some cases the justification of the criticism of denotative mismatches will embrace consideration of pragmatic meaning. What are termed "breaches in the target language system" may at first appear to refer to the level of grammatical correctness. As the translator is translating into her mother tongue, mismatches of this nature are hardly likely to abound. "Breaches in the target language system" may, however, also be taken more broadly to refer to strikingly uncommon German collocations which heighten the TL reader's awareness that the text is a translation. Such breaches may either arise from an intentional semantic translation, or are attributable to interference from the source text language. There is no way of objectively verifying why such breaches occur, and intuitive judgement, supported by argument, must be relied upon.

The concepts of "translation adequacy" and "translation appropriacy" will here be useful in identifying and assessing the mistake in question. These terms have been adapted from a useful distinction drawn by sociolinguists in reaction to the Chomskyan (transformational grammar) view of language. Both approaches view language as rule-governed behaviour. However, Chomsky (1965), consistent with his competence/performance distinction, limits his study to the formalisation and application of linguistic rules (adequacy). Sociolinguists, on the other hand, in particular Hymes (1971) with his concept of communicative competence, regard the investigation and systematisation of sociocultural and psychological rules of use (appropriacy) as fundamental to a definition of language as communication. In a study such as this, which stresses the communicative function of the texts selected for examination, both adequacy and appropriacy must be considered. But again the subtle dividing line between cognitive and connotative meaning becomes apparent; whereas the adequacy of a translation may to a large extent be assessed on the basis of cognitive equivalence, the appropriacy of a translation must necessarily take connotative meaning into account. To ignore how breaches in the target language system affect connotative meaning for the sake of stringent categorisation, would appear injudicious and would undermine the credibility of any criticism which is made.

In order to evaluate mistakes, the analysis of this category must extend beyond simple classification. The

possible reasons why mistakes occur--a subject which must remain at the level of speculation--and the effect of the mistakes which, it must be stressed, defies total objectivity, will naturally influence judgement of them. Mistakes are therefore considered from the following different angles to ensure as fair an assessment as possible:

1. the mistake is considered from the translator's viewpoint--here it is questioned whether the mistake derives from the translator's "communicative incompetence" (or insufficient knowledge of the source language or culture), or is attributable to factors such as carelessness. It is also considered whether what leads to a failure to fulfil the communicative function of the translation stems from interference from the source language, or from priority being given to a semantic translation. In the case of the latter, the source text must be consulted in order to identify the translation problem which made a semantic translation necessary.
2. the mistake is examined from the TL reader's viewpoint--here it is asked whether it is immediately apparent, without recourse to the original, that a mistake has been made.
3. the textual aspect of the mistake is examined--here not only mistakes which are immediately obvious to the TL reader but also those which are revealed through close textual comparison are assessed according to the effect they have on the story as a whole.

All mistakes, made for whatever reasons and with what-

ever consequences, constitute a change in the communicative function of the translation. To pre-establish a scale against which the relative gravity of certain types of mistake may be measured is not a procedure which will be followed in this analysis. None of the theoretical literature on translation attempts to grade mistakes in such a way; a reason for this may well be the sheer impossibility of drawing up an infallible system of evaluation which is detailed enough for practical application and irrefutable in the conclusions it draws. Excursions into the theoretical literature of language teaching have provided further insights into the difficulties inherent in categorising language for analysis. The research being carried out into discourse, to a large extent within the framework provided by the "communicative approach" (Widdowson (1978), Wilkins (1976), Brumfit and Johnson (1979), Candlin, Kirkwood and Moore (1975))acknowledges language to be a multi-functional system. The complexities of this system prohibit pre-defining the effect which any breach in the system will have on the communicative function of the item of language concerned.[9]

It is clear that if a mistake may be criticised on each of the levels outlined above, if, for example, it is

[9] See Candlin, Kirkwood and Moore (1975:61): "we were faced with the fact that language is multi-functional and that attempts to dissect it into discrete functional categories, while perhaps theoretically desirable, lead to large problems when attempts are made to measure actual utterances against only one functional heading."

apparently made through carelessness, and is immediately obvious to the TL reader and affects the story as a whole to the extent of making nonsense of characterisation or plot, then the mistake is indeed a serious one. Not all mistakes, however, can be assessed in such a clear-cut fashion, and while detailed attention must be given to individual examples, every effort will be made to draw general conclusions from findings. However, it is not the sole aim of this section to pinpoint the types of mistake which are made. Consideration will also be given to whether the frequency of mistakes diminishes as the translator's experience grows, in other words to whether any improvement in quality may be discerned. The examples provided will also be examined against those of Schnack's general translation strategies which have been deduced from the preceding sections, in order to ensure a fair overall assessment of her work. It must once more be stressed that many of the examples quoted contain other discrepancies, which, though requiring criticism, do not fall into this category of mistakes and which are for the most part taken up in other sections of the thesis. Attention has been drawn, where necessary, to the mistake in question by underlining the appropriate words.

The first example is taken from the story "The Sorcerer's Apprentice," in which Una goes to visit an old school friend, Joan Sheehy, now married and living in Dublin, to discuss her dissatisfaction with her boyfriend, Jimmy. At the beginning of the story (C2 p. 217) it is made clear

that "Joan and Una had no opportunity for intimate conversation till Una went to bed." It was Joan's custom to get into bed beside Una so that they could talk better. One evening, as Joan and Una are ensconced in "intimate conversation" Joan's husband, Mick, comes into Una's bedroom looking for his wife:

"The Sorcerer's Apprentice"	"Angst vor der Ehe"
C2 217	GE V 52
Slowly the door opened and Mick Sheehy, a tall man, with a dark moustache, stumbled in	Vorsichtig ging die Tür auf, und Mick Sheehy, ein großer Mann mit dunklem Schnurrbärtchen...

Mick then proceeds to join the two women in bed, where he promptly falls asleep between them as they continue their discussion on prospective husbands for Una. After the conversation comes to a close, Joan prods her husband to tell him to move:

"The Sorcerer's Apprentice"	"Angst vor der Ehe"
C2 219	GE V 55
'And mark my words, that's what's going to happen to you, Una. ... Sheehy,' she added with a further friendly kick, 'Back to bed, boy! Back to bed!'	"Und höre auf mich, Una: so wird's dir auch ergehen!" Sie versetzte ihrem Mann einen kameradschaftlichen Rippenstoß. "Los, los, Tommy! Zu Bett, zu Bett."

The error Schnack makes in the character's name may be traced back to an earlier stage in the conversation where they talk of mothers spoiling their sons:

> "The Sorcerer's Apprentice"
> C2 218
> 'But Jimmy is different, Joan,' said Una. 'I'm sure it's his mother. She has him ruined.'
> 'And you're the very one who told me that I was ruining Tom!' said Joan.

It is obvious from the context that Joan is here referring to her own son, as Schnack in her translation clarifies through an alteration (emphasis added):

> "Angst vor der Ehe"
> GE V 54
> "Bei Jimmy ist es wegen seiner Mutter", erklärte Una. "Sie hat ihn verdorben."
> "Du hast mir auch schon vorgeworfen, ich verderbe meinen Sohn."

The effect of Schnack's explanatory translation is counteracted by the Mick/Tommy mistake at the end of the section of direct speech. It should also be noted in passing that the contracted translation of this last example is typical of Schnack's treatment of dialogue.

Two other inconsistencies in the examples cited, the rendering of "slowly" by "vorsichtig" in the first, and the omission of "further" in the second illustrate a tendency towards unnecessary inaccuracy, which may be noted in a large number of Schnack's translations. The error in question, the confusion of characters' names, constitutes an inadequate translation which distorts the meaning of the translation text to the point of leading to a possible breakdown in communication. It can safely be attributed to carelessness on the part of the translator, and could thus have been avoided through revision. The mistake will immediately be recognised by the attentive TL reader as an inadequacy on the translator's part and may prompt him or her to question the standard of the rest of the translation. Two minor characters have been confused in this example, so

the effect on plot and characterisation is minimal. The main criticism of this error is that it bewilders the TL reader.

This sort of mismatch in denotative meaning, deriving from carelessness on the part of the translator, is certainly not common in Schnack's translations. The above example does, however, lend support to the conclusion drawn in the preceding sections (pp. 63 and 93) that the translator does not revise her work thoroughly enough before publication.

This lack of care in revision may also be noted in an inconsistency in spelling in the translations of the stories "The Frying Pan" and "Public Opinion". As is only to be expected, the word "whiskey" is spelt the Irish way in O'Connor's stories. Schnack almost always renders the word, as is common practice in German, in the Scottish spelling, without the "e".[10] However, in her translation of the following two stories she shows inconsistency by using different spellings in various parts of the texts:

"The Frying Pan"	"Bei lebendigem Leibe"
C2 95	GE VI 80
'Whiskey, Tom?'	"Whiskey, Tom?"
C2 97	GE VI 81
'If she's not, she's wasting her own time and my whiskey,' said Fogarty	"Wenn sie's nicht ist, dann vergeudet sie ihre Zeit und meinen Whisky", antwortete Vater Fogarty.

[10] By contrast, in Annemarie and Heinrich Böll's translation of Brendan Behan's The Scarperer (Cologne:Kiepenhauer und Witsch, 1966) the Irish spelling of the word is preferred, and consistently used.

"Public Opinion"	"Öffentliche Meinung"
MP 94 And there was Jerry MacMahon up in Cahirnamona, waiting for me with a bottle of whiskey	GE III 27 Und oben in Cahirnamona saß Jerry MacMahon und wartete mit einer Flasche Wiskey auf mich
MP 95 Then I went to the whiskey cupboard and poured myself a drink	GE III 27 Dort ging ich an den Whiskey-schrank und schenkte mir ein Glas ein

In both stories the different spellings occur fairly close together in the text. The inconsistency will therefore strike the attentive TL reader. Preference should be given constantly to the Irish spelling, which, although less common in Germany, would convey something more of the source culture. The first spelling of the word in "Öffentliche Meinung" is a mistake which accentuates the translator's carelessness. The consistent choice of the Scottish spelling in other stories can be seen either as an indication that certain details relating to the source culture are not considered to be worth conveying to the TL reader, or as an illustration of the translator's insufficient knowledge of the source culture. Support must be sought in the remainder of the assessment before any definitive judgement on these points can be made. It is, of course, unacceptable to employ both the Irish and the Scottish spellings in the one translation.

A number of mistakes made in Schnack's translations derive from a misunderstanding of an Irish-English feature and, as the previous example, may be attributed to the trans-

lator's insufficient knowledge of the source culture. This type of mistake may be illustrated by Schnack's treatment of the expression "to have no word", which in Ireland is used to mean "not to be able to keep a promise". In an early translation of the story "Christmas Morning" the phrase is mistranslated several times:

"Christmas Morning"	"Der Weihnachtsmorgen"
HD 15	L&K 97
I knew that look; I knew it only too well. It was the same she had worn the day I came home from langing, when she said I had no word.	Das Gesicht kannte ich. Nur zu gut kannte ich's. So hatte sie ausgesehen, als ich vom Schwänzen nach Hause kam und sie mir sagte, daß sie von mir nichts hören wollte.
HD 11	L&K 89
she brushed it aside and said 'You have no word.'	ging sie darüber weg, wie man eine Fliege wegscheucht und sagte "Von dir will ich kein Wort hören."

This translation was published in 1950, and is not included in the Gesammelte Erzählungen. By the time Schnack came to translate "The Stepmother" in 1963 it would appear that she understood the term:

"The Stepmother"	"Die Stiefmutter"
CC 190	GE III 104
"Ah, go on!" Bob would say angrily (he hated having to refuse her), "You have no word."	"Ach hör bloß auf!" rief Bob ärgerlich (denn er schlug ihr nicht gern etwas ab). "Auf dich kann man sich nie verlassen."

This small example demonstrates that in some respects Schnack has made some improvement in her translation skills during the time she was working on O'Connor's stories. Examples of such improvement are, however, rare. In general,

the same inadequacies on the part of the translator may be discerned throughout her work.

In the translation of "The Bridal Night" a denotative mismatch provides insufficient clarification of a detail pertaining to the source culture. In this story a young school teacher, Miss Reagan, consoles an insane young man who is infatuated by her, by sharing his bed the night before he is committed to the lunatic asylum. Her action gains her the utmost respect from the village people, but throughout the story her separateness from the rest of the community is stressed:

"The Bridal Night"	"Die Brautnacht"
CAJ 2	GE VI 8
'The neighbours could make nothing of it, and with only the book Irish, they left her alone.'	Die Nachbarn wußten nichts mit ihr anzufangen, und sie war ja auch eine Fremde und konnte nur wie in den Büchern sprechen.

The story is narrated in the words of the young man's mother, and her language is strikingly marked by a wealth of Irish-English expressions deriving from direct translations from the Irish. The result is that the SL reader gradually becomes aware as the story unfolds that this close-knit community is an Irish-speaking one, and Miss Reagan, because her Irish is the more formal type, learned at school and through books, stands apart from the rest of the villagers. This idea of separateness is not conveyed in the same way in this example in the German. Because the omission of "Irish" in the German, the TL reader may assume that Miss Reagan's <u>English</u> is of a literary nature.

Indeed, because of Schnack's treatment of Irish-English features in this story as a whole the TL reader may never actually realize that this is an Irish-speaking community. There are difficulties, of course, in conveying in German the Irish-English characteristics of the original, and this is a question which will be treated, with specific reference to this story, in the next chapter on connotative equivalence. Nevertheless, it would have been possible to convey more accurately the meaning of the original in the German by simply adding the word "Irisch" before "sprechen". The translation must be criticised for its inadequacy and, given Schnack's translation strategies in the remainder of the story, for misleading the TL reader.

In an example which occurs at the beginning of the story "In the Train" Schnack translates a lexical item semantically--to the detriment of the communicative function of the translation. Sergeant Delancey and his wife, who have been in the city to give evidence in a serious court case, have just boarded the train and are waiting for it to pull out of the station on its journey across Ireland to their village of Farranchreesht:

"In the Train"	"In der Bahn"
BC 59	GE I 79
A uniformed lad strode up and down with a tray of periodicals and chocolates.	Ein junger Mensch in Uniform ging mit einem Tablett Zeitungen und Schokolade hin und her.

The semantic translation tray/Tablett makes little sense in the context of the story. What the lad was carrying is what would be described in German in this context

as "Bauchladen". Numerous native speakers of German consulted by the author of this thesis have consistently confirmed that the semantic German translation has an unintentionally ridiculous effect. The translation is therefore both inadequate, as it distorts the communicative function, and inappropriate, as it fails to take the situational context into account. This mistake is probably attributable to interference from the source language. While the plot and characterisation of the story are not affected by the mistranslation, its apparentness to the TL reader will influence his or her impression of the translated story.

A similar mismatch in denotative meaning occurs at the beginning of the story "Guests of the Nation" where a semantic translation has also been inappropriately employed:

"Guests of the Nation"	"Eine kleine Grube im Moor"
GN 5	GE IV 107
At dusk the big Englishman, Belcher, would shift his long legs out of the ashes and say ...	In der Dämmerstunde pflegte der große Engländer Belcher seine langen Beine aus der heißen Asche zu ziehen und uns zu fragen ...

It is immediately clear from the source text context that Belcher has been sitting toasting his toes in the country cottage at a large open fire. The image evoked in the original is easy for the SL reader to identify with. To translate the phrase "shift his long legs out of the ashes" semantically into German prohibits optimal communication in this context. As it stands, the German reads as though Belcher for some reason had his feet <u>in</u> the fire. Because this type of fire is unfamiliar to the TL reader,

and because a semantic translation only serves to confuse, a more explanatory, communicative translation is necessary --e.g. "seine langen Beine vom Feuer wegziehen." Thus, as in the preceding example, the image which the German evokes is unintentionally comical. Similarly, this mistake is attributable to interference from the source language.

Generally, instances where interference from the source language leads to mistakes are rare in Schnack's translations. But their paucity does not detract from their gravity, as they are immediately perceptible without recourse to the original.

One error which Schnack consistently makes on the level of lexical mismatches in denotative meaning concerns her treatment of the word "tea". In many of O'Connor's stories the word is used, as is common practice in Ireland, to refer to the evening meal, and not to the more English custom of drinking tea. The following examples demonstrate the consistency with which Schnack misunderstands the term:

"The Study of History" DR 36 And later I would go out to tea in one of the big houses with long gardens sloping to the water	"Mein Studium der Vergangenheit" GE II 68 und später in einem von den alten großen Häusern, deren lange Gärten sich bis zum Fluß hinabsenkten, Tee trank.
"The Mad Lomasneys" MS 193 When he finished work he changed his coat and they went out to tea.	"Die verrückten Lomasneys" GE IV 139 Wenn er seine Arbeit beendet hatte, zog er sich einen andern Rock an, und sie gingen irgendwo Tee trinken.

"Guests of the Nation"	"Eine kleine Grube im Moor"
GN 8	GE IV 110
One evening we had our tea and Hawkins lit the lamp and we all sat into cards.	Eines Abends tranken wir gemeinsam unsern Tee, und Hawkins zündete die Lampe an, und wir setzten uns alle zum Kartenspielen zurecht.

In each of these examples it is clear from the SL context that a meal is being referred to. What may be taken as an explanatory translation (the grammatical rules of the German language require that a verb be added in each case) is in fact a mismatch in denotative meaning. The mistake derives from the translator's misunderstanding of the English word, and must therefore be classified as an inadequate translation. The mistake may be apparent to the TL reader, depending on his or her understanding of the context. Common sense will, for instance, tell the TL reader that after a day's work (second example) more than a cup of tea will be necessary to replace lost energy. The TL reader may, without recognising the error, simply attribute the translation to an exaggerated propensity of the Irish to drink tea. A false impression of the SL culture would in this case be conveyed. Again, characterisation and plot are barely affected by the mistake. However, the frequency and consistency of this error in Schnack's translations does considerably accentuate its gravity. This mistake must be attributed to the translator's insufficient knowledge of the source culture.

In the translation of "The Frying Pan" a number of mismatches in denotative meaning combine to affect the impact of the story. The central themes of the story are loneliness

and dissatisfaction. The only people Father Fogarty, the parish priest, socialises with are the Whittons. Tom Whitton, who had studied with Father Fogarty, intended at one stage to become a priest. His fervent religious feelings and in particular his attitude towards sex, which even within marriage he regards as a form of adultery, lead to considerable problems in his marriage with Una, who in turn is torn by a sense of guilt at being the cause of her husband's unhappiness and a feeling of desperation at the hopelessness of her situation. While Father Fogarty for Tom Whitton encapsulates everything he wanted to be, but cannot now as a married man attain, Fogarty, by way of contrast, has some regrets about becoming a priest and has difficulty in coming to terms with his lonely, childless existence. As Una sobbingly confides her marital problems to the priest, he becomes more acutely aware of his own feelings towards her. The friendship between the Whittons and Father Fogarty is thus coloured by unspoken feelings of envy which surface in the climax of the story. It is only gradually that the reader becomes aware of the underlying conflicts and tensions between the two men. At the beginning of the story Fogarty invites the Whittons to his house to show them some films he had taken at the races. Fogarty provides a running commentary throughout the showing:

"The Frying Pan"	"Bei lebendigem Leibe"
C2 98	GE VI 83
'I suppose you wouldn't know who that is?' he asked as the film showed Una, eating a sandwich and talking	"Wer das hier ist, wißt ihr wohl nicht?" fragte er, als Una auf der Leinwand zu sehen war, wie sie ein But-

excitedly to a couple of wild-looking country boys. 'It looks like someone from the County Club,' her husband said dryly.	terbrot aß und lebhaft auf ein paar Burschen einredete. "Sie gleichen Leuten vom Landwirtschaftlichen Verein", antwortete ihr Mann trocken.

Tom Whitton's retort is a surreptitious insult directed at Una, and is symptomatic of the underlying jealousy he feels at the priest's obvious fondness for his wife. The remark also has the implication of a silent reproach on Tom's part for the priest paying so much attention to a woman. The impact of these underlying tensions between the two characters is lost in the German, which focuses on the other people in the picture. Later in the story the reader becomes more directly aware of the priest's affection for Una:

"The Frying Pan"	"Bei lebendigem Leibe"
C2 98	GE VI 84
He /Fogarty/ saw she had noticed the pictures of herself and wasn't displeased with them.	Er spürte, daß sie sich erkannt hatten. Und gleichzeitig spürte er, daß sie sich darüber freute.
C2 98	GE VI 84
The room looked terribly desolate after Una	Das Zimmer sah furchtbar leer aus, als sie nicht mehr da waren

The changes in both these examples from the English third person singular verb form to the plural form in German ("she had noticed"/"sich erkannt hatten", "after Una"/"sie nicht mehr da waren") merely serve to distract the reader's attention from the relationship between Una and Fogarty, with the result that it unfolds less gradually in the translation. The mistakes may possibly be at-

tributed to carelessness, or, in the case of the last example, were deliberately made to make more logical sense of the statement--the couple had after all left together. The ellipsis in the second example ("after Una had left" is implied) is a feature of the English spoken in Ireland and may have caused the translator to have difficulties understanding the English. If the translator is trying to make "better" sense of the original, then the alteration is unjustifiable on the grounds of the criticism given above. The mistakes may only be detected through textual comparison, and thus the more abrupt development of the story's climax in the translation will be attributed by the TL reader to O'Connor, and not to an inadequacy on the part of the translator. These mistakes, though small, are serious as, unlike the other examples examined so far, they do affect the story as a whole. Examples of this type, where the effect of the mistake has consequences on the macro-context are, however, rare in Schnack's translations.

There are some mistakes in Schnack's translations which constitute unaccountable changes in the original. These are generally confined to small details which do not have a serious effect on the story as a whole. It is nevertheless worth including a few such examples to illustrate what may be seen as a general tendency on the part of the translator:

"Peasants"	"Bauern"
DD 81	GE IV 56
He was a remarkable man, even in appearance; tall	Er war ein erstaunlicher Mann, schon rein vom Ansehen: von

powerfully built, but very stooped, with shrewd, loveless eyes that rarely softened to anyone except two or three old people.	hohem, mächtigem Wuchs, aber sehr schlechter Haltung; seine Augen waren hart und boshaft und blickten selten sanft, außer wenn er zu den ganz alten Leuten sprach.
"An Out and Out Free Gift" MP 73 Indeed, to realise how close they had been you needed to hear Celia on it, because only she knew how much of the small boy there still was in her husband.	"Ein wirkliches Geschenk" GE IV 66 um ganz zu begreifen, wie nahe sich Vater und Sohn immer gestanden hatten, mußte man Celia darüber sprechen hören, denn nur sie wußte, wieviel von einem kleinen Jungen noch in dem Vater steckte.
"Guests of the Nation" GN 6 So whatever privileges Belcher and Hawkins had with the Second they just took naturally with us	"Eine kleine Grube im Moor" GE IV 108 Was für Vorrechte Belcher und Hawkins also beim zweiten Bataillon genossen hatten, bekamen sie natürlich auch bei uns

These few examples illustrate the sort of small departures which Schmack makes from the original, and while they do not affect plot or characterisation, and are not perceptible to the TL reader, they are indicative of a lack of accuracy on the part of the translator, a general criticism which finds support in the observation made in the section on omissions, and a point which will be returned to in the ensuing chapters on connotative and textual equivalence.

The three angles (outlined at the beginning of this section) from which the mistakes were examined will be used as a basis for summarising the findings of this section.

1. The translator's viewpoint

(i) those mistakes which are attributable to interference from the source language generally result from a semantic translation which distorts the communicative function of the translation

(ii) many mistakes occur because of carelessness on the part of the translator; they may thus be indicative of the speed at which the translator was working

(iii) mistakes are made because of a misunderstanding of source-culture linked items; while examples of these are few, they indicate that the translator is insufficiently conversant with Irish culture.

(iv) some mistakes are unaccountable, and point to an injustifiable lack of accuracy.

2. The TL reader's viewpoint

(i) the vast majority of mistakes which occur will go unnoticed by the attentive TL reader

(ii) those mistakes which are apparent to the TL reader are either instances of carelessness, of interference from the source language resulting in strikingly uncommon German collocations, or of an inadequate rendering of source-culture linked items.

(iii) mistakes which are apparent to the TL reader will either mislead him or her in the course of reading the story, or simply confuse

(iv) any mistake which the TL reader can immediately recognise will undermine confidence in the translator's

abilities and may thus affect the reception of the story.

3. The textual aspect of mistakes

(i) mistakes seldom have far-reaching effects on the development of plot or characterisation.

In order to avoid unnecessary repetition, the findings of this chapter will not be summarised at this point. More insight is to be gained by considering them in the final chapter, in connection with the general conclusions drawn from the ensuing two chapters of the assessment.

Chapter IV

Connotative Equivalence

It is the central aim of this chapter, which is concerned with the treatment of pragmatic meaning, to establish how O'Connor's style has been dealt with in the German translations. The analysis itself is divided into the following five sections: (1) descriptive prose, (2) narrative prose, (3) direct speech, (4) Irish English dialectal features and (5) other features specific to country and culture in the source texts.[1] As in the preceding chapter, there is an inevitable overlap across the respective sections. Dialectal features, for example, occur in descriptive and narrative passages, as well as in direct speech, and the narrative mode often forms the basis of direct speech. The material employed in the assessment has been selected with the aim of giving as representative an impression as possible of O'Connor's literary style, and of providing a sampling of the major translation problems which it poses.[2] This assessment of the connota-

[1] The division takes account both of the author's geographical origin and of various prose types or narrative modes. Thus in this thesis the term "style" can be seen to embrace both the dimensions of language user and of language use (House, 1977:42). "Style" is employed in this thesis in a broader sense than Joos' understanding of the term (Joos, 1959 and 1961), which corresponds more closely to how "register" has been used in this thesis (see note 4 below). On the levels on which prose may operate see Booth, 1961:149-65, Gordon, 1966:162-3, and Page, 1973:24-50.

[2] To assess whether the development of O'Connor's style is matched in the translations would constitute a major task in itself and is more than can be reasonably achieved within the scope of this work. It is nevertheless

tive equivalence of the German translations is preceded by a brief discussion of the concept of style.

O'Connor and Style

What is meant by an author's style is difficult to define. Writers and theorists alike have deliberated at length on the subject. In a consideration of language and style Elizabeth Bowen provides the following definition of the term:

> Language is a mixture of statement and evocation: the test of its livingness, for a writer, is the extent of its power to conjure up. When we write we endeavour to be exact, but also we must be sensitive, imaginative as to words themselves--for they are not merely to serve our purpose: they are charged with destinies of their own, haunted by diverse associations....
> Style is not the mere surface to be adorned from without: the spring of it is deep-down, interior. It stays mobile, and stays alive, through its organic relation to its subject. Are then style and language identical? Not quite: one might call style the effect of language. And by slowly mastering language we reach the right, the no-other expression of what there is to say.[3]

Stephan Ullman, in his study of style, makes the distinction between expressive and evocative devices, the former including effects such as emphasis, delay and suspense, pathos and irony, the latter deriving their effect from a particular association and not from any

hoped that the choice of material, which covers different periods of O'Connor's writing career, will provide an overall view of this development.

[3] Elizabeth Bowen, Afterthought: Pieces about Writing (London: Longmans, 1962), pp. 212,215.

inherent quality:

> For the student of style, 'expressiveness' covers a wide range of linguistic features which have one thing in common: they do not directly affect the meaning of the utterance, the actual information which it conveys. Everything that transcends the referential and communicative side of language belongs to the province of expressiveness: emotive overtones, emphasis, rhythm, symmetry, euphony, and also the so-called 'evocative' elements which place our style on a particular register (literary, colloquial, slangy, etc.) or associate it with a particular milieu (historical, foreign, provincial, professional, etc.)[4]

The above quotations, in combination, provide a definition of style which is suited to the purposes of this thesis. It is the "effect of language" as executed by the elements listed by Ullmann.

Frank O'Connor is difficult to reconcile with any discussion on style, as he fundamentally opposes the use of style for its own sake. He disapproves of trends in modern literature where "style ceases to become a relationship of a magical kind between author and object."[5] The paucity of overt literary devices in his stories is indeed striking. For O'Connor style is intrinsically linked with communication. His concern for the relationship between

[4] Stephan Ullmann, "Language and Style," in Collected Papers by Stephan Ullmann (Oxford: Blackwell, 1964), p. 101. It should be noted that the term "register" is used by Ullmann and in this thesis to denote a particular level of language usage (see Leisi: 1974, 156-88) and differs slightly from Catford's (1965: 85) and Gregory and Carroll's (1978:64-74) understanding of the term.

[5] Frank O'Connor, The Mirror in the Roadway: A Study of the Modern Novel (London: Hamish Hamilton, 1957), p. 304.

author and reader is apparent in the following quotation where he provides some clues as to what he understands by style:

> I found that I had some talent as a broadcaster of stories, and was horrified to discover how the written word had robbed the story of its narrative impulse. ... Generations of skilful stylists from Chekhov to Katherine Mansfield and James Joyce had so fashioned the short story that it no longer rang with the tone of a man's voice, speaking.[6]

Restoring the spoken tone to the short story does not, however, exclude the possibility of stylistic "expressiveness". In fact two forces may be seen to work simultaneously in O'Connor's stories: the "natural", which draws upon the skills of the seanachie and the folk story tradition, and the "artistic", which places his style on the level of literature.[7] These two forces do not clash, work against each other or exclude each other, but overlap and combine to give his stories his own personal stamp.

The first three of the ensuing sections of this chapter take the form of a detailed textual analysis and comparison. Of the two possible approaches to literary analysis, that of Stylistics, which is concerned with why the author chooses to express himself in a particular way, and literary criticism, which deals with how a given aesthetic

[6] Frank O'Connor, Stories (New York: Vintage Books, 1956), p. vii.

[7] Seanachie is Irish for storyteller or tradition-bearer.

effect is achieved through the language the author uses, the former has been drawn upon more heavily. As the task of analysis here is not only to give separate accounts of the aesthetic effect in both the source and translation texts, but to compare the two, Stylistics, with its emphasis on linguistic forms, is more appropriate for the purposes of translation criticism. The method of analysis is closely based on the one proposed by Leech and Short (1981:74-82), and thorough as their method is, the authors nevertheless emphasise the degree of variability in analysing a literary text, and the resulting preclusion of absolute objectivity:

> ... stylistics, as the study of the relation between linguistic form and literary function, cannot be reduced to mechanical objectivity. In both the literary and the linguistic spheres much rests upon the intuition and personal judgment of the reader, for which a system, however good, is an aid rather than a substitute. There will always remain, as Dylan Thomas says, 'the mystery of having been moved by words'. (Leech and Short, 1981:4)

The aesthetic effect of a literary text, and consequently the adequacy of a translation of that text, can only be measured within the limits of the meaning the reader/translation analyst attaches to the text.[8] While any carefully plotted model for analysis will go a long

[8] Roman Ingarden in his essay "Konkretisation und Rekonstruktion", which in part seeks to define the literary work of art, also (p. 43) throws light on the relation between reader and meaning in literary texts.

way in focusing attention on the multifarious levels on which a text operates, it can never guarantee a perfectly complete analysis, nor absolute objectivity.

(1) Descriptive Prose

We will begin by examining the penetrating character portrayal which forms the opening paragraph of one of O'Connor's earlier stories, "The Long Road to Ummera".[9] The theme of traditional values gradually being replaced by a new social order recurs throughout much of O'Connor's oeuvre. Here, it is an old woman's desperate last wish to be taken when she dies back to her native village to be buried with her husband. With all the guile and stubborn calculation befitting an old woman who suspects she might be cheated out of her final wish, Abby Driscoll succeeds in her goal, outwitting her jealous and equally stubborn son, who would rather have her buried in the new family plot in Cork. The old values win over the new, but only just (numbers have been added to this and subsequent passages to facilitate reference to individual sentences):

> "The Long Road to Ummera"
> DD 71
> Always in the evenings you saw her shuffle up the road to Miss O.'s for her little jug of porter, a shapeless lump of an old woman in a

[9] The story first appeared in The Bell (Oct. 1940). Schnack's translation was published in Die lange Straße nach Ummera: Elf Meistererzählungen aus Irland (Zürich: Diogenes, 1959).

> plaid shawl faded to the colour of snuff that dragged her head down on to her bosom where she clutched its folds in one hand, a canvas apron and a pair of men's boots without laces. (1) Her eyes were puffy and screwed up in tight little buds of flesh and her rosy old face, that might have been carved out of a turnip, was all crumpled with blindness. (2) The old heart was failing her, and several times she would have to rest, put down the jug, lean against the wall, and lift the weight of the shawl off her head. (3) People passed: she stared at them humbly: they saluted her: she turned her head and peered after them for minutes on end. (4) The rhythm of life had slowed down in her till you could scarcely detect its faint and sluggish beat. (5) Sometimes, from some queer instinct of shyness, she turned to the wall, took a snuff-box from her bosom and shook out a pinch on the back of her swollen hand. (6) When she sniffed it, it smeared her nose and upper lip and spilled all over her old black blouse. (7) She raised the hand to her eyes and looked at it closely and reproachfully as though astonished that it no longer served her properly. (8) Then she dusted herself, picked up the old jug again, scratched herself against her clothes and shuffled along close by the wall, groaning aloud. (9)

The description focuses on two main aspects of this character--her appearance and her movements. The inverted word order of the opening sentence acts as an anticipatory device which quickly wins the reader's attention and focuses sharply on the old woman. Salience is achieved by the unusual placing of the temporal adverbial "always" at the head of the sentence, lending the text a poetic flavour and simultaneously marking the text's geographical dimension. The reader is immediately involved in the description through the use of the 2nd person pronoun, which establishes contact between author and reader on an informal level; this sense of intimacy is underlined by the cataphoric use of the personal pronoun "her" in the same sentence. The reader's feel-

ing of inclusion is, however, neatly balanced by one of curiosity.

The sentence continues with a cumulative list of noun phrases and relative clauses in which the author focuses on the visual, moving from the general to the particular and leading the reader's eye from top to bottom along this undignified figure. The focal point of the visual description in the opening sentence is the woman's coarse attire, which appears to exercise some control over her, dictating the movement and position of her head and hands.

The impression of control is created by the unusual choice of the inanimate noun "shawl" as the active subject of the dynamic verb "dragged", and reinforced by the notable absence of verbs in the final two phrases, "a canvas apron and a pair of men's boots without laces". The phrase "shapeless lump of an old woman" is a striking collocation, as it links words from dissimilar semantic fields. The word "lump" has a depersonifying effect, which heightens the interplay in this passage between human and material elements.

In the second sentence the descriptive sequence from the general to the particular is reversed. What is striking about the sentence is how the lexical items, drawn from a range of differing semantic fields, are combined. This not only produces an interesting aesthetic effect with the use of metaphor ("buds of flesh", "crumpled with blindness"), but also results in a richness in contrast and juxtaposition. Words taken from the realm of nature ("buds", "turnip") contrast in their connotative meaning, the one providing an

appealing, the other an aversive association. The same contrast in pragmatic meaning may be seen in the phrases "rosy old face" (appealing) and "puffy and screwed up" (aversive). These four associative units (Her eyes were puffy and screwed up/ in tight little buds of flesh/ and her rosy old face/ that might have been carved out of a turnip) are arranged in such a way that the reader's reactions alternate as the sentence progresses.[10] Thus, the image projected of the old woman is a mixed one, as it oscillates between two extremes. The phrase "crumpled with blindness", with which the sentence ends, arouses the reader's sympathy and thus leaves him or her with a predominant sense of amiability towards the woman. The passive use of the verb "carve", like the words "screwed up" and "dragged" in the first sentence, express the idea of the external world working upon the woman's appearance and eroding her anima.

In the third sentence a pattern of structural repetition is set, which occurs in subsequent sentences, whereby the woman's actions are described through the listing of verb phrases ("have to rest, put down the jug..."). The author recounts her movements in chronological sequence and thus, by permitting the reader to follow closely and

[10] This process is a means of sustaining the reader's interest in the text and has been termed "progressive decertainization" by Stanley Fish in "Literature in the Reader: Affective Stylistics," New Literary History, 2, No. 1 (Autumn 1970), 123-62. Fish stresses that if the reader's expectations of the text are constantly fulfilled, the text becomes trivial and dull.

"re-experience" the woman's motions through the prose, heightens the reader's initial familiarity with the character. The same pattern may be noted in particular in sentences 4, 6 and 9. In all of these sentences the listing devices have the effect firstly of stressing the slow deliberation and lack of spontaneity in the woman's movements and secondly, of increasing the reader's involvement with the text.

The verbs in the third sentence and in sentences 6 and 9 are combined with concrete nouns ("turned to the wall", "took a snuff-box", "picked up the old jug" (emphasis added)), thus stressing the woman's relation to the physical world. By contrast, the list of verb phrases in sentence 4, which focuses on the woman's relation to the people around her, lacks any reference to the physical world. Sentences 4 and 5 are the only ones in this paragraph where this occurs. It is interesting to note that these two sentences fall roughly in the middle of the passage and are relatively short. It is as though when the movement stops, the physical world diminishes in importance, the content becomes more abstract, inward-looking. But activity recommences in the sixth sentence and continues to the end of the paragraph, so that a neat balance--action, pause action--is provided in the passage.

The simplicity of sentence 4 stands in stark contrast to the remainder of the sentences and thus aptly marks a transition within the paragraph. Like the other sentences, it is declarative, but unlike them, it shows a relative

lack of complexity in construction. It is composed of a series of simple statements, separated for the most part by the punctuation, and only at the end of the sentence is a link provided between these statements (each potentially a sentence in its own right) through the co-ordinating conjunction "and". The staccato construction divides the sentence, but does not make it disjointed. What is being described here is the relation between the woman and the people around her. The fragmentary construction of the sentence stresses the polarity between the two and illustrates how grammatical form can contribute to meaning. The polarity is also conveyed by arranging the semantic units --they/she/they/she--alternately. But it is through the principle of sequencing, based on a cause and effect chain, that disjointedness is evaded. The sentence coheres through the chronological ordering of the actions, so that once again, as in sentence 3, the linear progress of the text mirrors the chain of ideas.

The stagnation of the old woman's life is reflected in the choice of verbs allocated to her in this sentence --"she stared", "turned her head", "peered after them" (emphasis added). These verbs describe minute movement and emphasise her role as passive observer. By contrast, the action of the sentence is conveyed through the verbs allocated to the other people--"people passed", "they saluted her" (emphasis added). The sentence begins with a series of short verb phrases, but by co-ordinating the final two verb phrases and by adding a prepositional phrase at the

end, a contrast is provided within the sentence itself. The fact that the complexity of the sentence increases towards the end enhances the meaning--the reader shares the sense of time passing as the woman pauses to catch her breath and observe. Thus, the idea of movement and stasis is conveyed both through the meaning of the words themselves, and through the grammatical structure, the stasis being carefully attributed to the old woman, and movement to the other people in the sentence.

The most striking feature of sentence 5 is the way in which stress and sound contribute to the meaning. The rhythm of the sentence is marked in the following way:

> The rhythm of life had slowed down in her/ till you could scarcely detect its faint and sluggish beat.

In the first half of the sentence the rhythm is irregular, and the pace slackens appropriately with the words "slowed down" (both stressed). In the second half of the sentence the rhythm settles into a regular pattern, evoking the steady rhythm of the woman's heart after she has rested. The faintness of her heartbeat is subtly conveyed by the sounds of the words the author has chosen--the soft sibilants, voiced plosives, the voiceless fricative and the nasal. The linking of the final two adjectives by syndetic co-ordination adds a lyrical element to the sentence.

Anticipatory devices are used in sentences 6 and 7 by placing subordinate clauses at the head of the sentences.

In sentence 6 this device serves to reintroduce a sequence of actions, in the form of listed verb phrases, thus recalling the structure of sentence 3. This listing continues in each of the sentences, with the occasional variation, until the end of the paragraph. The action in sentence 8 is slowed down by the inclusion of adverbials. In "closely and reproachfully" the ordering of the adverbials follows an action/reaction sequence, thus recreating in the reader a similar response.

Two departures from standard usage may be noted in the passage on the syntactic level: "The old heart was failing her" (3), and "she raised the hand to her eyes"(8) (emphasis added). This peculiar use of the definite article is typical of the English spoken in Ireland, and thus marks the geographical dimension of the text.

Although there is no formal repetition in the passage, there is notable recurrence of certain lexical items. The word "old", for example, consistently used in the attributive position, not only applies to the woman, but to her clothes--"old black blouse" (7)--and to an object she is carrying--"old jug" (9). A pristine element, which is reinforced by the inclusion of archaic lexical items such as "bosom" (1), (6) and "snuff-box" (6), thus pervades the text and provides an implicit link between the agedness of the woman and the traditional world of which she is a product.

Through the prominent use of sequencing the description of this character is predominantly linear in structure.

There are no logical links between sentences, but the notable paucity of conjuncts ("Then" (9) is the only example) by no means prevents the conveyance of cause and effect or leaves the passage with a lack of cohesion. Links are implicitly made through the suggestive connection of ideas, through the similarity in the construction of complex sentences and finally through the repetition of lexical items. The word "shuffle", for example, occurs in the first and in the last sentences of the paragraph, neatly bracketing the description and bringing the passage full circle at the end.

As the description is mainly concerned with action and physical appearance, the majority of words appeal to the visual sense. The final clause "groaning aloud" thus receives prominence not only because of its climatic position within the sentence and the paragraph as a whole, but because it suddenly appeals to the auditory sense.

Because of the wealth of detail in the passage, and the preference given to sequencing through co-ordination, the reader frequently has the impression that the time span of the passage is restricted to a single incident. The effect is particularly striking in sentences 4, 5, 8 and 9. Although it is unlikely that the actions related in the passage are repeated every time in exactly the same way, the passage does not lack credibility for this reason. It is the reader's sympathy for the old woman and involvement in the text that sustains interest. Temporal adverbials, dotted occasionally throughout the passage, ("Always" (1),

"Sometimes" (6)), serve as a reminder that the action described is a habitual one. The choice of tense in sentence 3 reinforces this idea ("she would have to ..."). It is a tense usage which belongs to the literary register, and thus contributes to the lyrical tone of the passage.

In this passage it may be noted that a balance is struck between the lyrical and the colloquial registers, reflecting the balance between the artistic and the natural in O'Connor's writing. Features we have noted such as sound and rhythm, metaphor, prominence and the use of certain archaic lexical items add to the literary quality of the text. But complementing these are features pertaining more to the domain of the spoken mode. The linguistic deviation in the use of the definite article, the preference for phrasal verbs, the simple vocabulary, the listing devices, strongly reminiscent of natural speech rhythms, the choice of "that" instead of "which" as relative pronoun, all these convey what O'Connor referred to as "the tone of a man's voice, speaking" and help create an impression of direct and intimate communication between author and reader.

Let us now turn to the German translation of this passage. While it is the general aim to provide an analogous analysis of the translation, attention will, nevertheless, focus mainly on the changes which occur, to facilitate an evaluation of the equivalence of effect. The German version of the story opens with the following paragraph:

"Die lange Straße nach Ummera"
GE III 129
Abend für Abend sah man sie die Straße entlangschlurfen, um sich bei Miss O. ihren kleinen Krug Porter zu holen--ein formloses Bündel von einer alten Frau in kariertem Umschlagtuch, das tabakfarben verblaßt war und ihr den Kopf nach unten zog, so daß sie es mit der einen Hand über der Brust in ein paar Falten zusammenraffte; dazu trug sie eine Schürze aus Sacktuch und ein Paar Männerstiefel ohne Schnürbänder. (1) Ihre Augen waren verquollen und zu dicken kleinen Fleischknospen aufgedunsen, und ihr rosiges Gesicht, das wie aus einer Runkelrübe geschnitzt schien, war vor Blindheit ganz runzelig geworden. (2) Das alte Herz ließ sie immer wieder im Stich, und ein paarmal mußte sie sich verschnaufen, den Krug absetzen und die Last des Umschlagtuches von ihrem Kopf streifen. (3) Die Menschen gingen an ihr vorüber, und sie starrte sie demütig an; manche grüßten sie, und sie wandte den Kopf und spähte ihnen minutenlang blinzelnd nach. (4) Der Lebensrhythmus in ihrem Körper hatte sich so verlangsamt, daß man seinen matten, trägen Schlag kaum wahrnehmen konnte. (5) Manchmal kehrte sie sich aus einer wunderlich instinktiven Scheu heraus der Mauer zu, zog eine Schnupftabakdose aus der alten schwarzen Bluse und schüttelte sich eine Prise auf den Rücken ihrer geschwollenen Hand. (6) Wenn sie den Tabak aufschnupfen wollte, verschmierte er ihr die Nase und Oberlippe und flog über die ganze Bluse. (7) Dann hob sie die Hand bis dicht vor die Augen und musterte sie gründlich und vorwurfsvoll, als sei sie erstaunt, daß sie ihr nicht richtig diene. (8) Danach klopfte sie sich sauber, hob den alten Krug wieder auf, kratzte sich durch die Kleider hindurch und schlurfte, immer dicht an der Mauer entlang, laut stöhnend weiter. (9)

A few general points may be noted after an initial reading of the translation. Firstly, the balance between the colloquial and lyrical registers which we noted in the original has not been matched in the translation. Secondly, certain additions have been made, with the result that the German is more explanatory. Finally, an observation which goes hand in hand with the second point is that the interclausal linkage is more explicit. For the purposes of com-

parison it is expedient to follow the pattern of analysis used in the source text.

A poetic register is established in the opening words of the German translation with the choice of adverbial phrase of time, "Abend für Abend", which, like its counterpart in the original, acts as an anticipatory device. Whereas the geographical dimension of the source text is marked by the initial adverbial phrase, in the translation it is marked by the lexical items "Miss O." and "Porter", the first being a conscious choice on the part of the translator to remind the reader that the text is set in an English-speaking context, the second serving to focus more precisely on the Irish background and receiving additional prominence because of its foreignness. By maintaining the English form of address the translator compensates for not marking the geographical dimension in the opening phrase. On the other hand, an element of local colour is lost in the rendering of "plaid", which from the context we may take to be an Irish tartan, by the German "kariert". Although the indefinite pronoun "man" complies with the norms of German usage and must therefore be assessed as an adequate translation, it nevertheless fails to establish contact between the author and reader on an informal basis.

If the opening sentence of the source text left the reader with the impression of a camera slowly panning the figure of the old woman, the corresponding German sentence provides the reader with more isolated shots. This change may be attributed to the alterations in punctuation--the

occurrence of the dash after "holen", and the semi-colon at the end of the sentence, the latter of which in particular detaches the elements of description from the remainder of the sentence.

One other striking feature about the translation of the first sentence is the increased explicitness of the interclausal linkage. The causal element is brought more to the fore in the clauses which begin "um sich ... zu holen" and "so daß sie ...", the first choice of structure necessitating a lexical addition in the form of the infinitive. The verbless clauses at the end of the sentence in the source text draw upon reader participation to fill in the "gaps".[11] The addition of a verb in German diminishes the reader's active involvement in the text to some degree. The linking adverbial compound "dazu", apart from detaching the clause it introduces from the remainder of the sentence, conveys a sense of premeditation on the part of the old woman as far as her attire is concerned--something which is absent in the original. What comes across so strongly in the source text is that the woman is a victim of her circumstances and that the control which the external world exercises upon her is something she struggles against. While on the lexical level matches have generally been adequately made in the German ("entlangschlurfen",

[11] This is an example of what Iser (1979:235) refers to as "die Leerstellen eines literarischen Textes". What he calls "ein gewisses Maß an Unbestimmtheit" is what leaves the literary text open to interpretation and instigates reader participation.

"tabakfarben", "zusammenraffte"), the more explanatory constructions, with the additions they sometimes necessitate, and the resulting emphasis on cause, have the effect both of diminishing reader participation and underplaying the element of control which the physical world exercises upon the old woman.

The translation of the second sentence, like its counterpart in the source text, also combines lexical items from two distinct semantic fields, providing a coalescence of concepts which are normally distinct, and likewise tersely places these items in a sequence which pendulates between two contrasting associative meanings. An optimal equivalence of effect has thus been achieved; the effect is not, however, identical. Whereas the word "crumpled" is foregrounded through metaphorical usage in the English, the German "runzelig" is appropriate to the semantic field of human facial features and is thus unmarked. Reducing the frequency of metaphor in the translation text automatically reduces reader participation in the text. The informal, colloquial note struck by the choice of English relative pronoun "that" cannot be marked in the same way in the German, with the result that, as in the first sentence, the balance of registers tips more towards the poetic.

In sentence 3 the translator compensates to a certain degree for the dialectal register marked by the peculiar use of the definite article in the original by her choice of idiom "ließ sie... im Stich", which pertains to the colloquial register. The colloquial element is suitably

reinforced in this clause by the addition of "immer wieder". While the translator imitates the listing device of the original, the effect of the slow deliberation of the woman's actions is not conveyed as strongly, as the German constructions used are not repeated in the same way in each successive clause. In English, each item of the list begins with a verb, whereas the German shows slight variation in this respect--"sich verschnaufen, den Krug ..., die Last ...". This alteration also disturbs the rhythm of the sentence, a feature which becomes increasingly important as the text progresses.

The most significant change which occurs in the fourth sentence is that two co-ordinating conjunctions have been added ("und sie starrte ..., und sie wandte ..."). These additions, minor as they may seem, have considerable repercussions. Firstly, on the level of grammatical structuring, this sentence no longer stands in as stark contrast to the remainder of the text as the corresponding sentence in the original, with the result that the transition which we noted in the preceding analysis--action, pause, action--is not as clearly marked. Secondly, the intentional omission of linking devices between clauses in the source text leads to a striking change in rhythm. Short, independent clauses are used to describe the cessation of the woman's movements. The inclusion of co-ordination in the German, however, fails to halt the rhythm of the text and thus to reflect the meaning. Thirdly, it was noted how in the source text the fragmented grammatical structures in combination with

the careful clausal sequencing were used to enhance the meaning by underlining the polarity between the old woman and the people around her. While the sequencing--they/she/they/she--is matched in the German, the co-ordination actually links semantic units which by all rights should remain as separate as possible. For it is the detachment of this anachronistic figure from the society she lives in which forms the crux of the story. While several of the changes which occur in the translation are the result of the translator having to comply with the syntactical rules of the German language, this is not the case with the added co-ordination in this sentence. It considerably alters the equivalence of effect, and can in no way be justified.

In the first clause of this sentence the addition "gingen an ihr vorüber" (emphasis added) specifies the meaning of the source text and has the effect of lengthening the clause, thus failing to achieve the prominence which the corresponding clause in the original receives through its striking brevity and simplicity. Meaning is also specified in the lexical choice "manche", which may be justified as a means of avoiding excessive use of the pronoun "sie". The closing clause of this sentence, "und spähte ihnen minutenlang blinzelnd nach" appropriately makes use of the poetic register and successfully prolongs the sentence, matching the original.

The tendency towards clarification of the meaning of the source text is also noticeable in the opening phrase of the fifth sentence: "Der Lebensrhythmus in ihrem Körper"

(emphasis added). Rhythm and phonology combine to extend the meaning in the noun phrase "seinen matten trägen Schlag" where the regularity of the woman's heartbeat is evoked by the steady rhythm, and its faintness by the gentle sound of the consonants and long vowels. The progression of the rhythm throughout the sentence which we noted in the preceding analysis is not, however, matched in the German. Again, as in the first sentence, the use of the indefinite pronoun "man" fails to convey the same degree of intimacy between author and reader as its English counterpart, but this cannot be viewed as a shortcoming on the part of the translator.

The translator imitates the listing devices in the sixth and subsequent sentences, thus forming an implicit link, through similar grammatical structuring, with sentences earlier in the passage. The prepositional phrase "from her bosom" is substituted in the translation by "aus der alten schwarzen Bluse". This alteration may arise from the somewhat ridiculous effect a more accurate translation would have in German. If this is the case, then the choice of substitution has been well made, for it compensates for an alteration which occurs in the sentence which follows. In sentence 7 the noun phrase "old black blouse" is replaced by "die ganze Bluse"; the article in German assumes a deictic function and thus acts as a cohesive device between the two sentences. We may speculate that this second change is either the result of compensating for the alteration brought about by the translation problem in the pre-

ceding sentence, or that it is the result of priority being given over the precision of descriptive detail to the inclusion of a natural, colloquial collocation. This is not the sort of departure from the original which could be detected without comparison between source and translation texts. It reads well. The colloquial register, as has been noted, is somewhat neglected in the translation and this may therefore be an attempt to compensate for this imbalance. The word "old", however, is one of the key adjectives in the text, linking the woman to the material world--her clothes and the objects around her. Between the two sentences a compromise has been reached--the omission of an equivalent archaic lexical item for "bosom" nevertheless reduces the antiquated element in the description of the woman.

The lyrical register of the text is strongly marked in the final two sentences, firstly by the use of the present subjunctive in sentence 8, and secondly by the parenthetical construction in the closing sentence ("und schlurfte, immer dicht an der Mauer entlang, laut stöhnend weiter."). The translator has noted the effect of the principle of climax in the original, and by using parenthesis is also able to bring the passage to a close with a reference to the pathetic, almost animalistic noise the woman makes, the first direct appeal in the passage to the reader's auditory sense. As in the original, the same verb ((entlang)schlurfen has been used in the first and final sentences, neatly bringing the description full circle.

The assessment of this translation will be summarized according to three levels upon which a literary text may operate: text syntax, text pragmatics and text semantics.[12]

1. Text syntax

(i) interclausal linkage is more explicit (sentences 1, 4)

(ii) construction choice has necessitated additions (e.g. verbs in sentence 1)

(iii) listing devices have not been employed with the same degree of clausal imitation (sentence 3)

(iv) anticipatory devices are used less effectively (sentence 6)

(v) parenthetical elaboration of syntax is introduced (sentence 9).

2. Text pragmatics

(i) metaphorical use of language is less frequent (sentence 2)

(ii) sound and rhythm contribute less to the meaning (sentences 4 and 5)

(iii) the geographical dimension of the text is sometimes marked differently than in the original, sometimes not at all (sentences 1, 3 and 8)

(iv) the colloquial register is not marked as strongly (e.g. no compensation is made for the effect of the phrasal

[12] These categories are drawn from Iser (1979:241). Each level in turn takes account of the text itself, the author and the reader.

verbs in sentences 3 and 6, and the choice of relative pronoun in sentences 1 and 2)

(v) meaning is specified (e.g. additions in sentence 1, and lexical items in sentences 4 and 5).

3. Text semantics

(i) reader participation is reduced

(ii) the author/reader relationship is less informal

(iii) the control the physical world exercises over the old woman is underplayed

(iv) the detachment of the woman from the people around her is not marked

(v) the repetitiveness of the woman's actions is not conveyed as strongly.

(2) Narrative Prose

The next passage to be examined is taken from one of O'Connor's earliest stories, "Guests of the Nation", and contrasts with the first, in that it is the narrative, not the descriptive mode which predominates.[13] It is not

[13] The story first appeared in 1931 in the journal The Atlantic Monthly and in a collection bearing the title of the story. Because of its popularity it was subsequently published in six other collections of his stories. The German translation was first published in 1959 in Die lange Straße nach Ummera (Zurich: Diogenes) and later republished in 1976 in Gesammelte Erzählungen IV (Zurich: Diogenes). The versions used in the comparison are the 1979 Poolbeg Press source text and the Diogenes translation which was published in 1976.

practicable within the scope of this thesis, to provide an analysis which is as detailed as the preceding one. Besides, both descriptive and narrative passages in O'Connor's stories show similar stylistic traits--through the coalescence of the artistic and the natural--and also pose similar problems for the translator. The analysis which follows will thus be restricted to selected aspects of the source and target texts.

The story is set during the time of the Irish Civil War, and is a horrific account of how two English prisoners are reluctantly shot by their Irish guards in an act of reprisal. A theme of minor conflict runs through this war story. The abstract concept of duty is constantly juxtaposed to the instinctive and personal sense of humanity. The scenes of violence contrast starkly with the cosy evenings spent together in the cottage. The story is narrated by one of the guards, a character called Bonaparte, who exposes the reader to the inevitable personal struggles which form an inherent part of the greater Irish struggle for freedom. This extract describes the reactions of three people to the killing of the Englishmen--the old Irish woman, in whose home the prisoners were held captive, Noble, one of the guards, and Bonaparte himself. In this,the closing paragraph of the story, Bonaparte's sense of confusion, incomprehension and futility reaches a point of culmination:

"Guests of the Nation"
GN 17

Then, by God, in the very doorway, she fell on her knees and began praying, and after looking at her for a minute or two Noble did the same by the fireplace. (1) I pushed my way out past her and left them at it. (2) I stood at the door, watching the stars and listening to the shrieking of the birds dying out over the bogs. (3) It is so strange what you feel at times like that that you can't describe it. (4) Noble says he saw everything ten times the size, as though there were nothing in the whole world but that little patch of bog with the two Englishmen stiffening into it, but with me it was as if the patch of bog where the Englishmen were was a million miles away, and even Noble and the old woman, mumbling behind me, and the birds and the bloody stars were all far away, and I was somehow very small and very lost and lonely like a child astray in the snow. (5) And anything that happened to me afterwards, I never felt the same about again. (6)

"Eine kleine Grube im Moor"
GE IV 122

Dann fiel sie, weiß Gott, mitten in der Tür auf die Knie und fing an zu beten, und nachdem Noble sie ein, zwei Minuten angesehen hatte, machte er's wie sie und betete am Kamin. (1) Ich drückte mich an ihr vorbei und überließ sie ihren Gebeten. (2) Ich stand in der Haustür, blickte zu den Sternen auf und hörte, wie das Rufen der Vögel über dem Moor allmählich erstarb. (3) Manchmal ist das, was man empfindet, so seltsam, daß man's gar nicht beschreiben kann. (4) Noble sagt, er hätte alles zehnmal so groß gesehen: als ob in der ganzen Welt nichts anderes wäre als die kleine Grube im Moor, in der die Engländer steif und kalt wurden. (5) Bei mir aber war's so, als ob die Grube im Moor Millionen Meilen weit weg wäre, und sogar Noble und die alte Frau, die hinter mir ihre Gebete sagten, und auch die Vögel und die dummen Sterne waren ganz weit weg, und ich war klein und ganz verlassen und einsam, wie ein Kind, das sich im Schnee verirrt hat. (6) Und was ich später auch noch erlebt haben mag--nie wieder war mir so zumute. (7)

This is the young O'Connor, writing with a dramatic fervour which he restrains in his later stories. Even at this early stage of his development as a writer O'Connor's language is simple and unpretentious. Here, too, both the natural and the artistic qualities of O'Connor's style may be distinguished.

The most striking stylistic feature of the source text is the syntactical construction of sentence 5. It forms the main part of the closing paragraph, balanced at the beginning and at the end by shorter sentences. But it is not simply its length which arouses attention. Bonaparte has just been forced to become party to a murder of reprisal. Rationally, he understands that duty and the cause for which he is fighting demand that the execution be carried out. Emotionally, he feels he has betrayed the friendship of the two Englishmen whom he came to know as individuals and not abstractly as the enemy. Killing the enemy has thus become synonymous with killing his friends and Bonaparte cannot reconcile himself to this idea. However, O'Connor does not portray these conflicting emotions as explicitly or as bluntly. Instead, he cleverly has Bonaparte admit that he can barely describe how he felt, and fittingly uses one long sentence to help express Bonaparte's confusion. This device is particularly effective in a story written in the past tense. Bonaparte attempts to describe his feelings some time after the event has occurred, yet by means of sentence length the event regains its immediacy. It is as though Bonaparte relives his confusion through his narration and thus vividly shares his experience with the reader. The event is presented in a succession of clauses and sub-clauses which are neither convoluted in style nor taxingly complex in structure, but which are linear in their presentation of meaning and which flow with a naturalness from one another, thus matching the

surge of feelings which Bonaparte experienced. In this way the extent of the horror of the experience is emphasised.

A comparison of this sentence with its German translation reveals that additional syntactic breaks have been made. A colon is introduced close to the beginning (after "groß gesehen") where, according to German rules of use, a comma would be sufficient. Thus the interclausal division is accentuated more than is necessary. A new sentence is also formed ("Bei mir aber..."). The alteration is unobtrusive to the TL reader. It would, nevertheless, have been possible to continue in one sentence--which certainly would have been preferable from the point of view of stylistic expressiveness. Bonaparte's confusion makes less of an impact in the translation.

In the source text the first syntactical break in sentence 5 occurs after the description of Noble's reaction; emphasis is fittingly thrown equally on "the little patch of bog" and "the Englishmen" at the end of this part of the sentence. By way of contrast, the description of Bonaparte's reaction begins with an immediate repetition of these two elements, which are then directly followed by a list of anticipatory devices, leading the sentence to its climactic conclusion. The syntactical arrangement thus enhances the meaning, as it reflects the difference in the two men's reactions, the point on which they focus being savoured until the end of the respective parts of the sentence. The repetition binding the two parts, however, serves to underline the common experience of both men.

In the German translation (sentence 6) a small but significant omission (the Englishmen) has been made which upsets the balance of the two parts of the sentence. The link becomes less striking, and more emphasis is attributed as a result to "die kleine Grube im Moor". The translator may in fact wish to emphasise this phrase for her own purposes, as the title given to the translated story is "Eine kleine Grube im Moor".[14]

On the matter of lexical choice, two words, which in the original stress Bonaparte's sense of despondency and aggravation because of their associative value, are not adequately matched in the translation. The first, "shrieking" (sentence 3), used to describe the noise of the birds, emphasises the sense of discord Bonaparte experiences towards his surroundings. It evokes an unpleasant sound, and one which heightens the uncontrolled atmosphere. The German, "Rufen" (sentence 3), does not convey this association to the same extent. The choice of words available to the translator is not limited. The word "Geschrei", for example, would seem to be nearer in its range of associations and has the added advantage of matching the English word more closely, phonologically.

The second lexical item which draws attention, "bloody" (sentence 5), as a swear word, aptly conveys Bonaparte's total exasperation and anger. The outburst is strengthened by the syntactical position of the word--it qualifies the

[14] Schnack's translation of the story's title is discussed in the chapter on textual equivalence (pp. 222-5).

last noun in a list of four, each emphatically separated by "and". The German word, "dumm" (sentence 6) does not belong to the same register as the English item, and the sentiments it expresses derive mainly from its foregrounded position in the sentence and not, as in the original, from any additional association. The outburst, therefore, does not have as strong an impact as in the original.

The assessment of the translation of this passage has focused on a selection of changes which occur. There are, however, obvious examples of where O'Connor's style has been well matched, a few of which warrant cursory attention. Schnack, for example, imitates the cumulative effect of the list of nouns in sentence 6 ("Noble", "alte Frau", "Vögel", "Sterne"), thus conveying the immediacy of the narration. Also, in her translation of the phrase "with the two Englishmen stiffening into it" (sentence 5) Schnack has added to the semantic content of the original--"in der die Engländer steif und kalt wurden" (sentence 5, emphasis added). This translation takes into account the cadence at the end of this section of the sentence, and gives priority to rhythm rather than meaning.

This brief assessment of Schnack's treatment of this narrative passage will conclude with some general points which in part lend support to observations made so far in this thesis. Firstly, Schnack shows a lack of awareness of how syntactical structuring contributes to meaning--an observation already made in the preceding analysis in the treatment of sentence 4. Secondly, the translator tends to

omit information which seems superfluous, without giving consideration to the aesthetic effect of repetition and redundancy (sentence 6 in target text). Furthermore, in her endeavours to clarify meaning, different repetitions are made in the German which do not, however, enhance the aesthetic effect. In sentences 1 and 2 of the target text, for example, the words beten, betete, Gebeten receive more semantic weight than their counterparts in the original. It was also noted that the translation is more restricted in its colloquial range, both as a result of the lexical choice of dumm for bloody, and in the use of the unmarked pronoun form man in German instead of the more familiar du form. A final observation was that the lyrical tone of O'Connor's style is generally well matched in the translation.

(3) Direct Speech

Whereas descriptive and narrative passages are characterised by a combination of the colloquial and the lyrical, passages in direct speech are more restricted in the range of registers they employ. Here the naturalness of O'Connor's style is most apparent. Here the narrator assumes a less obtrusive role, and seemingly withdraws, leaving the characters' voices, punctuated only by the narrator's occasional comment, to speak for themselves. Before proceeding to examine a passage in direct speech, some general remarks will be made about the particular

function of this literary mode in O'Connor's stories, and about the problems it poses for the translator.[15]

Each of O'Connor's stories, without exception, contains sections of dialogue. These serve a variety of functions. Firstly, they fulfil an important role in the structuring of the story, often providing a contrast between descriptive or narrative passages and accelerating the movement of the prose. This contrast is instrumental in maintaining reader interest in the story. Secondly, passages of dialogue add dramatic impulse to a story, enabling the reader to become more directly involved through the characters' own words. Thirdly, the marked Irish-English features of the language used in direct speech heighten the setting of the stories. Finally, dialogue is used to develop characterisation, either by attributing certain phrases to particular characters to give an impression of idiolect and individuality, or by contrasting slang or dialectal usage with more formal speech patterns to underline differences on social standing or background.

When it comes to translating passages of direct speech into German, the translator is confronted with a series of problems arising from the very nature of direct speech in literature. The author has created a situation within which the characters "speak", and, like the author, the translator too must imagine how the characters would

[15] For a detailed account of the function of direct speech in English prose see Page (1973).

naturally express what they want to say in the target language. So, it may be argued, the translator is justified in departing from the original to give preference to a translation which is, if somewhat less accurate, appropriate to the situational context.

O'Connor, however, often uses marked language in direct speech to enhance the geographical setting of his stories, or to emphasise contrasts in social background. In such cases a conflict arises for the translator between recreating spontaneous speech, and preserving, as far as possible, the geographical or social context. The more colloquial or dialectal the speech is in the source text, the more difficult this problem becomes, and in certain cases, the more naturally the German reads, the further it departs from the geographical or social context of the source text. The rendering of religious expletives in direct speech illustrates the point. In the speech of Irish characters they sound completely convincing, in German, however, often forced and false. In such cases the translator has to compromise between preserving local colour and recreating spontaneous speech. The problem is aggravated if the effect of such features extends to other aspects of the story--to characterisation or plot.

The passage selected for examination is taken from the story "The Mad Lomasneys.[16] In this story the main

[16] The story was originally published in a slightly different version, in the collection Crab Apple Jelly (London: Macmillan, 1944). The translation appears to be

character, Rita Lomasney, enjoys an ambiguously platonic relationship with her friend, Ned Lowry. She is aware of his own romantic expectations of their friendship, and nonchalantly tells him she is not in love with him. Yet she confides to him, with bubbling gaiety, the details of her love life, in an attempt to provoke his jealousy, or to stress her lack of interest in him as a lover. Ned remains constantly cool, at least on the surface. Beneath his unruffled composure he is loyal and hopeful. Nowhere in the story is characterisation more richly developed than in the sections of direct speech, for here the differences in the personalities of Rita and Ned are conveyed in the contrasting ways in which they speak--Ned, well-mannered and reserved, brief and formal in expression, Rita, effervescent and uninhibited, her speech dotted with colourful idioms and slang expressions. In the following extract she recounts to Ned her latest romantic escapade with a young man called Tony, who was training to be a priest:

> "The Mad Lomasneys"
> MS 191
> "Anyway," she went on, "he told his old one he wanted to chuck the Church and marry me. (1) There was ructions of course. (2) The people in the shop at the other side of the street had a son a priest. (3) She wanted to be as good as them. (4) So away with her up to Reverend Mother, and Reverend Mother sends for me. (5) Did I want

based on a later, revised version of the story, which was published in the collection More Stories by Frank O'Connor (New York: Knopf, 1954). The translation appeared for the first time in 1976 in Gesammelte Erzählungen IV (Zurich: Diogenes).

> to destroy the young man's life and he on the threshold of a great calling? (6) I told her 'twas they wanted to destroy him. (7) I asked her what sort of a priest Tony would make (8) Oh, 'twas a marvellous sacrifice, and after it he'd be twice the man. (9) Honest to God, Ned, the way that woman went on, you'd think she was talking about doctoring an old tomcat. (10) I told her that was all she knew about Tony, and she said they knew him since he was an altar boy in the convent. (11) 'Did he ever tell you how he used to slough the convent orchard and sell the apples in town?' says I. (12) So then she dropped the Holy Willy stuff and told me his ma was after getting into debt to put him in for the priesthood, and if he chucked it, he'd never be able to get a job at home to pay it back. (13) Three hundred quid! (14) Wouldn't they kill you with style?" (15)

Part of the vividness of this passage derives from the fact that Rita, in her conversation with Ned, actually recounts a previous conversation she had with the head of a convent. This causes her to lapse at times into reported direct speech and even to assume the role of the Reverend Mother as she speaks (sentences 6, 9, 12). These "embedded" dialogues are interspersed with short comments (sentence 10) which serve to involve Rita's interlocutor. The variety of sentence types (statement, exclamation, question) and the way the prose switches levels to recall past situations and to include other characters serve to maintain reader interest.

But what is perhaps most striking about this passage is the naturalness of the language used. This is conveyed in part by short sentences, by the lack of complex subordinating devices, by the linear presentation of ideas, and the presence of expletives, all of which combine to characterise the spoken mode.

A closer look at the text reveals that despite the overall conversational tone and the naturalness of the effect of the language, a range of registers has been employed. These are marked on the levels of both lexis and syntax and include the formal register ("on the threshold of a great calling" (6)), the dialectal register ("his ma was after getting into debt" (13)), the colloquial ("There was ructions" (2)) and slang ("the Holy Willy stuff" (13)).

One significant effect of this range of registers is the expression of humour, for example when two contrasting registers are juxtaposed, as in sentences 9 and 10. Humour is also conveyed through Rita's colourful choice of vocabulary and the idioms she uses. Collocations such as "to chuck the Church", for example, derive their humour from combining a particular register unexpectedly with an "inappropriate" semantic field--"to chuck the Church" and "to renounce one's calling" refer to exactly the same act; the connotative meaning of these phrases could not be more different. Similarly, lexical choices, such as "his old one" (1) and "ma" (13) are humorous because they break the rules of accepted social norms--one does not generally refer to a boyfriend's mother in this way. The passage is rich in examples such as these which indicate Rita's lack of respect for forms of authority and disdain for social etiquette. Much of Rita's character is revealed through the very way she speaks.

The passage has been rendered in German in the fol-

lowing way:

> "Die verrückten Lomasneys"
> GE IV 135-6
> "Jedenfalls", fuhr sie in ihrem Bericht fort, "hat er seiner alten Dame gesagt, er wolle die Kirche aufgeben und mich heiraten. (1) Da gab's natürlich Krach. (2) Die Leute auf der andern Straßenseite hatten einen Sohn, der Priester geworden war. (3) Sie wollte ebenso fein sein wie sie dort drüben, und deshalb ist sie also zur Äbtissin gesaust, und die Äbtissin ließ mich kommen. (4) Ob ich das Leben des jungen Mannes zerstören wolle, wo er doch an der Schwelle zu einem wunderbaren Beruf stand. (5) Ich hab ihr geantwortet, daß nicht ich, sondern sie ihn zugrunde richten würden. (6) Ich hab sie gefragt, was für ein Priester aus Tony werden könne. (7) Oh, es sei ein großartiges Opfer, und hinterher sei er ein doppelt so wertvoller Mensch. (8) Weißt du, Ned, man konnte wahrhaftig glauben, sie spräche von einem Kater, der kastriert werden sollte. (9) Ich sagte ihr, sie wisse überhaupt nichts von Tony, und sie sagte, sie kenne ihn, seit er im Kloster Meßknabe gewesen sei. (10) 'Hat er Ihnen auch erzählt', fragte ich, 'wie er im Klostergarten Äpfel geklaut und sie dann in der Stadt verkauft hat?' (11) Da hörte sie auf mit ihrem frömmlerischen Getue und erzählte mir, seine Mutter sei in Schulden geraten, um ihn zum Priester ausbilden zu lassen, und wenn er es aufgäbe, würde er zu Hause nie einen Posten bekommen, um ihr das Geld zurückzuzahlen. (12) Dreihundert Pfund! (13) Vornehm geht die Welt zugrunde, was? (14)

The German text may be seen to operate on the same communicative levels as the English, thus extending the scope of time, place, character and action in the passage, and maintaining reader interest. Even specific sentence types may be seen to perform the same functions as in the original. In general, the spoken mode is also characterised in German by means of short sentences and by the lack of complex subordinating devices, although a few exceptions may be noted. Sentences 4 and 5 of the source text, for example, have been combined unnecessarily in the transla-

tion. Also, in sentence 6 of the translation text an anticipatory device has been included ("daß nicht ich, sondern sie...") which, although it has presumably been added to clarify meaning, seems to be at variance with the spoken mode. Yet although several markers of the spoken mode may be noted in the translation, even a cursory reading of Schnack's version reveals that much of the naturalness and spontaneity of Rita's speech has been lost in the translation. Several factors are responsible for this.

Firstly, the range of registers employed in the German is more restricted. The formal register, it is true, has been appropriately matched in the translation (sentence 5). The dialectal register, however, is missing in the German--not something for which the translator can in fairness be criticised, for the non-matching of dialect is in keeping with what has been observed about Schnack's general translation strategy (see pp. 157-68 of this chapter). It is, however, on the lower end of the register scale, in the treatment of the colloquial and slang, that criticism is justified. While the colloquial register is marked by some lexical items ("gesaust" (5), "geklaut" (11)), the passage is for the most part unmarked. The dimension of slang is completely lacking in the German, with the result that the passage not only loses an element of its humour and vividness, but it portrays Rita as a more respectful and well-mannered woman than she is in the original.

Secondly, Schnack makes additions which are both un-

necessary and which inappropriately elevate the tone of the passage ("in ihrem Bericht" (1)). She also uses a wider range of vocabulary, when a repetition would have been optimal, as it is typical of actual speech ("destroy" (6)/"zerstören" (5), "destroy" (7)/"zugrunde richten"(6)). Furthermore, Schnack has kept very closely to the English, with the result that priority has been given to informational content rather than situational context. There are some examples of unidiomatic usage in the German, which could be attributed to interference from the source text--Jedenfalls (sentence 1) is generally not used in the same situational context as its English counterpart "anyway" (sentence 1).

This short examination of Schnack's treatment of direct speech reveals that the colloquial is one aspect of O'Connor's style which she is least successful in dealing with. Observations made in the section on omissions lend support to some of these findings, namely that in dealing with direct speech Schnack gives first priority to the information, and little consideration to connotative meaning.

(4) Irish English Dialectal Features

Irish English features are characteristic markers of O'Connor's style, yet they do not occur with equal frequency or consistency in all of his stories. It is in stories that deal with the theme of changing values, of

the corrosion of a long-established, traditional world by a new social order that their use is most prominent. Thus, in stories such as "The Majesty of the Law" or "The Long Road to Ummera", which focus attention on the older members of the community depicted, theme is united with dialectal expression. Irish English features occur almost exclusively in sections of dialogue. In "The Bridal Night", however, dialect pervades both narrative and dialogue, as the story is told for the most part in the words of an old woman. It may also be noted that O'Connor has a greater propensity to represent the speech of characters in his earlier stories in dialect and often strove in his early writings to convey the Irish pronunciation of words through changes in spelling. No one story is written exclusively in dialect; dialect is combined predominantly with the colloquial register most notably in sections of dialogue, but is also employed in narrative and descriptive passages to convey a poetic or archaic tone.

Ten main Irish English features were noted in O'Connor's stories, which may be listed as follows:

1. loan words from Irish (cnuceen, galoot)
2. the peculiar use of the definite article (no-one would say the bad word about her)
3. it is ... that construction (Is it codding me you are?)
4. there is ... construction (there will no harm come to me)
5. and introducing a non-finite or verbless clause (he woke that night or the next on me and he roaring/ what

else could I do and this place terrible after the fall of night)

6. only & gerund (he had no heart in the work, only listening/ and Denis paying us no attention, only staring at her)

7. the way construction (hiding whatever little thing was to be done till evening the way his hands would not be idle.)

8. peculiar tense usage (your flock are gone from you/ the candle was lighting on the dresser)

9. dialectal use of prepositions (Will you leave me this way against the time they come for me?)

10. exaggeration and redundance.[17]

Attempts were made in the course of preparation for this thesis to investigate the treatment of these features individually and to draw up statistics on the basis of the evidence collated. This finally had to be rejected as a fair means of assessing the treatment of dialect in German, since the translation strategy adopted by Schnack precludes comparison of this nature. The translator makes a conscious choice not to match dialect by dialect, not to transpose the texts into the target culture. This method of analysis

[17] A detailed description of these features is unnecessary for the purpose of assessing the German translations since there is no direct one-to-one equivalence between the English and the German. Reference may be made to the following for an exhaustive account of such features: P.W. Joyce, English as we Speak it in Ireland (1910; rpt. Dublin: Wolfhound Press, 1979); Jiro Taniguchi, A Grammatical Analysis of Artistic Representation of Irish English with a Brief Discussion of Sounds and Spelling (Tokyo: Shinozaki Shorin, 1972); Alan Bliss, Spoken English in Ireland-1600-1740 (Dublin: Dolmen Press, 1979).

also had the disadvantage of focusing almost exclusively on grammatical aspects of the texts. Conclusions drawn from the statistical approach were therefore misleading, since they repeatedly stressed the fact that the German texts were not marked in the same way as the originals, ultimately an unfair criticism, considering that the translator seemingly never aimed at this type of equivalence of effect.

Dialect is used in O'Connor's stories to fulfil a variety of functions. It may firstly be used as a means of juxtaposing characters. In "Michael's Wife", for example, the speech of the young American woman stands in contrast to that of her husband's Irish family, whom she is visiting under mysterious circumstances. Her separateness from this rural Irish community is constantly stressed by the contrasting modes of expression which the characters use.

Dialect also serves to juxtapose the urban and the rural world. In "Uprooted", for example, a progression may be noted in the story between the opening section, set in Dublin, where a carefully controlled narrative mode is employed, and the latter part of the story, set on an island, where dialectal usage strongly marks the verbal interaction between the characters.

The older generation, with its traditional values and way of life is contrasted with the younger through the use of dialect in stories such as "The Long Road to Ummera", and the two mentioned above, thus enhancing the theme of transiency and change.

Dialect may also be a source of humour in O'Connor's stories, whether in the form of excessive exaggeration, or in the rich and imaginative forms of expression which typify the sort of English spoken in Ireland. The lively exchanges between the parish priest and the locals of Carricknabreena in "Peasants" (DD 86) and certain engaging, colourful dialogues in In the Train" (BC 71, 72) may be cited as typical examples.

As dialect is so frequently found in sections of direct speech, it often stands in stark contrast to passages employing a predominantly poetic idiom. Examples are to be found in several of the stories already mentioned, but most strikingly in "Michael's Wife" (BC 2-3) and "In the Train" (BC 76-8).

One final function which dialect serves in O'Connor's stories is as a device to suggest the use of the Irish language to the reader, and it is so employed in "Uprooted" and "The Bridal Night". It should, however, be borne in mind that O'Connor does not use dialect predominantly in his writing, and he is not, unlike Synge, primarily remembered for developing its use artistically.[18]

It is not the aim of this section to consider the possible strategies the translator might have adopted in dealing with dialectal features in O'Connor's stories, but

[18] See Benedict Kiely, "Dialect and Literature" and John Garvin, "The Anglo-Irish Idiom in the Works of Major Irish Writers," in The English Language in Ireland, ed. Diarmaid Ó Muirithe (Dublin: Mercier Press, 1977), pp. 88-99 and 100-14.

to establish the effect of the strategy she has adopted. It should, however, be noted that Schnack's choice of an overt translation strategy is not necessarily in keeping with translation conventions in texts of this type. It has already been pointed out in Chapter II (p. 41) that English dialect is frequently matched by German dialect in literary texts, though it is in the genre of drama that this strategy is most conventional, and most readily accepted by the TL audience. The matching of dialect by dialect in the short story genre has the disadvantage of taxing the TL reader's credulity--unless a complete cultural transfer is made.

When the strategy of an overt translation is adopted there are a number of ways of dealing with Irish English dialectal features, which may be listed as follows:

1. certain lexical items are maintained in their original form
2. the dialectal feature is omitted
3. a different register is used in German as a substitute for dialect
4. the German used is unmarked

The majority of examples in this assessment have been taken from the story "The Bridal Night", since this contains the greatest wealth and variety of Irish-English features, and since the translation also adequately illustrates the differing ways in which these features are dealt with. As there is a lack of one-to-one correspondence between the Irish English features and the German, microcontextual examples have been kept to a minimum. The core of

the assessment thus takes the form of general observations which will serve as a fairer overall indication of how this aspect of O'Connor's style is treated.

Few lexical items are retained in their original form. Such treatment of dialectal features is reserved for assertive particles such as musha ("Uprooted", SS 121) and wisha ("The Ugly Duckling", DR 166), which occur at the beginning of sentences. In these cases the translator offers a compromise solution to the problem of dealing with dialect, a solution which retains an element of the source text's local colour. These items gain additional prominence in German through italicisation. The translator does not, however, consistently treat these particles in this way--frequently they are simply omitted. Attempts are occasionally made to match a loan word from Irish by an uncommon lexical item in German, thus achieving some equivalence in the prominence of the respective items (e.g. cnuceen / Bühl, "The Bridal Night", CAJ 4, GE VI 10). In the majority of cases, however, such items are unmarked in German.

The colloquial register is employed in German in a number of ways as a substitute for dialectal usage in the original. An idiom may, for example be introduced in the translation, or modal particles may be appropriately inserted:

"The Bridal Night"	"Die Brautnacht"
CAJ 3	GE VI 9
"isn't it the great stranger Miss Regan is becoming?"	"wie sie sich rar macht, unsere Miss Regan!"

CAJ 6-7	GE VI 13
and I thought it might be the way she was afeared to come.	und ich dachte schon, sie hätte sicher Angst herzukommen.
CAJ 7	GE VI 14
"Winnie, asthore, isn't it the long time you were away from me?"	"Winnie, Winnie, mein Herz, du bist ja sehr lange nicht bei mir gewesen!"

The colloquial register, as a substitute for dialectal usage in the original, may also be marked in German simply by abbreviated spelling. Or it may be conveyed by employing only simple grammatical constructions and by restricting the variety used. Or longer sentences may be divided into shorter ones in the German, again typifying the spoken mode.

A less common means of compensating for the effect of dialect is to render the German in an archaic way:

"The Bridal Night"	"Die Brautnacht"
CAJ 6	GE VI 13
And it was a true word Sean said	Ja, Sean hatte wahrgesprochen

Compared with instances where the colloquial register is employed by way of compensation for dialectal usage in the original, examples of archaic usage in German are extremely rare.

A central difficulty in assessing the treatment of dialect in the translations is the lack of direct correspondence between individual features. The above observations have been made on the basis of microcontextual comparison, and have necessitated isolating examples from the broader context in which they occur. A purely microcontextual comparison of Irish English features with the

translation in fact results in the misleading conclusion that the German is generally unmarked. While the effect of dialect is clearly achieved in part by other means in German, it is equally misleading, and most often impossible, to assert that feature A, for example, is compensated by means of B, C and D. Effect cannot be so easily quantified. In order to give a more general, overall impression of how this aspect of O'Connor's style is treated, a short excerpt from "The Bridal Night" will briefly be compared with the translation.

In the following extract an old woman poignantly recounts the deterioration of her son's mental health, the poignancy of expression enhanced not least by the striking wealth of Irish English features. The theme of human loneliness has been dealt with extensively in O'Connor's stories, but here it receives fresh treatment. By permitting the old woman narrator the freedom of speaking her "natural" language, the level of intimacy is heightened, facilitating a sympathetic response from the reader towards the old woman. And this technique is particularly effective in a story with such emotional repercussions.

"The Bridal Night" CAJ 4	"Die Brautnacht" GE VI 10-11
'So here was I, pulling and hauling, coaxing him to stop at home, and hiding whatever little thing had to be done till evening, the way his hands would not be idle. (1) But he had no heart in the work, only listening, always listening, or climbing the cnuceen to see would he	Und da war ich--und machte und tat und beredete ihn, zu Hause zu bleiben, und fand dies und das, lauter kleine Arbeiten, die er mir bis zum Abend tun sollte, nur damit er nicht leer herumsaß. (1) Aber er war nicht mit dem Herzen bei der Sache, sondern er horchte, immer horch-

catch a glimpse of her coming or going. (2) And oh, Mary, the heavy sigh he'd give when his bit of supper was over and I bolting the door for the night, and he with the long hours of darkness forninst him--my heart was broken thinking of it. (3) It was the madness, you see. (4) It was on him. (5) He could hardly sleep or eat, and at night I would hear him, turning and groaning as loud as the sea on the rocks. (6)	te er, oder er stieg auf den Bühl und hielt Ausschau, ob er wohl einen Zipfel von ihr zu Gesicht bekam. (2) O Maria, was für einen tiefen Seufzer stieß er aus, wenn er sein bißchen Abendbrot gegessen hatte und ich die Tür für die Nacht verriegelte und er die endlosen Nachtstunden vor sich sah! (3) 's brach mir das Herz, wenn ich's mir vorstellte. (4) Es war eben der Wahnsinn. (5) Der Wahnsinn saß schon in ihm. (6) Er konnte kaum essen oder schlafen, und nachts konnte ich ihn hören, wie er sich im Bett herumwarf und stöhnte--so laut stöhnte wie das Meer in den Klippen. (7)

Although the German is void of any dialectal usage, the passage nevertheless succeeds in establishing an intimate and informal tone. This has been achieved in a number of ways. The vocabulary selected is for the most part simple, and certain words (sentence 4) have been abbreviated, thus typifying the spoken mode. It would, however, be incorrect to maintain that dialect has simply been substituted by the colloquial register in German. Features such as repetition, simple co-ordination and exclamation, often markers of the colloquial register, are used in the German with striking poetic and archaic overtones. In sentence 3, for example, an informality typical of the spoken mode is established through the linear presentation of information; the use of simple co-ordination nevertheless has a rhythmical and poetic effect. The translation of this extract shows how Schnack achieves both archaic and poetic effects without

using dialect as her medium. She thus succeeds in evoking a similar emotional response in the reader. Her translation strategy in this passage must certainly be praised, for were dialect to have been matched by dialect, the translator would have run the risk of producing a text which was unintentionally humorous in its effect, as a result of combining source and target culture elements. What is, however, inevitably missing from Schnack's translation is the immediate link with the source culture.

The above excerpt illustrates how the effect of dialect in passages where the narrative mode predominates can be successfully conveyed in translation. A marked difference was, however, discerned in the treatment of dialect in sections of dialogue. In short exchanges between characters dialect is rarely used by O'Connor to enhance the poetic and archaic effect of the text and serves, then, to add local colour to the story. In such cases the effect of dialect may thus be less readily conveyed by other means in German. The translator manifests the tendency to clip verbal interaction to the minimum of information content, with the result that dialogues in German have a more forced, unnatural effect. This general tendency was already noted in chapter III (pp.69 - 73), in the section on omissions.

Schnack has had varying degrees of success in her treatment of dialect, depending on the type of passage in which it occurs, and on the effect which is consequently achieved. It is in short sections of dialogue--where dia-

lect is in fact most frequently used--that the most shortcomings were observed. Except for the few instances where Irish-English lexical items are maintained in their original form, the reference achieved through dialect to the source culture is missing from the German. An inevitable consequence of this is that the overall contrastive function which dialect serves in certain stories cannot be conveyed in the translations.

(5) Features Specific to Country and Culture in the Source Text

Of the five sections in this chapter, this final one will reveal the least about Schnack's treatment of O'Connor's style. The features to be examined here pertain predominantly to the source texts' country of origin. While the Irishness of O'Connor's writing is intrinsic to his style, features which refer specifically to Ireland or to Irish life and culture can seldom be regarded as stylistic markers in their own right. Few insights will thus be provided here into O'Connor's personal stamp as a writer of short stories. However, the setting of O'Connor's stories is strongly marked, because of his geographical origin, and it is important to consider the extent to which this element of Irishness is conveyed in the translations.

O'Connor also makes reference to England and to certain English institutions. These, too, have been considered in this section, for they pose similar translation problems

as corresponding features related to Ireland, and likewise force the translator to consider the extent of the TL reader's background knowledge. Although their occurrence is less frequent, they form an important aspect of these Irish stories. They mark the historical links between England and Ireland; they may either serve to inform the reader of the age-old enmity between the two countries, or to stress the differences in the two cultures, or to underline the socio-economic dependence of Ireland on England. While these features likewise may hardly be viewed as stylistic markers, their occurrence in the stories nevertheless derives, if less directly, from the author's geographical origin, and they thus warrant attention in this section.

This section, then, deals with lexical items which are related to the source culture and which have no direct equivalent in the target language. Schnack does not transpose such items into the target culture. Her translations are thus overt, in that they remain tied to the source culture. The treatment of these features is, however, more complex than may immediately be assumed when the strategy of an overt translation is adopted. A number of choices are open to the translator, which may be listed as follows:

1. the item is maintained in its precise English form
2. a semantic translation of the item is provided
3. a more general German translation is provided
4. an explanation is given within the text
5. an explanation is given in a footnote
6. the item is omitted.

Schnack makes use of each of these choices, apart from the fifth one. The rejection of a footnote as a means of dealing with source-culture linked items already gives a rough indication of Schnack's general translation strategy. She gives priority to the readability of the translation.

The above-listed translation choices reveal that there is a potential for overlap with the preceding chapter on cognitive equivalence--additions and omissions may be made. In order to avoid unnecessary repetition, we will concentrate more on the general translation strategies which this section will reveal, rather than on the effect of the treatment of these items on plot and characterisation. We will also aim to get a clearer picture of the assumptions the translator makes about the TL reader's knowledge of the source culture, and to determine how consistent the translator is in the treatment of these items.

Because of the vast quantity and variety of items which fall into this category, the ensuing examination has had to be restricted to those features which fulfil the aims of this section, outlined above. The numbers of examples quoted have been restricted to the minimum necessary to illustrate the points argued; they are also representative of general observations made. The immediate context in which the item occurs is only provided when it is essential to the understanding of the argumentation, and background details of the individual stories have only been included where absolutely necessary. Such stringent

measures derive from the need, in a work of this scope, to extract general conclusions from the material examined. The examination is divided into the following five groups: (1) place names, (2) terms of address, (3) currency, (4) measures, (5) miscellaneous items.

1. Place Names

In the vast majority of cases place names are maintained in their precise English form. Clarification of location is occasionally provided in the German, and is justified if the place referred to is not well known. Thus, the name of the country is often added to small towns and villages, and the names of city areas are often explained:

"Fish for Friday" C2 283 Ned McCarthy, the teacher in a village called Abbeyduff	"Und Freitags Fisch" GE I 22 Ned McCarthy, Schulmeister in einem kleinen Dorf namens Abbeyduff in Südirland
"The Ugly Duckling" DR 163 And though people from Cork might be parochial, Eilish believed that anything that didn't happen between Glasnevin and Terenure had not happened at all	"Das häßliche Entlein" GE III 95 Und wenn die Leute von Cork einen engen Horizont hatten, so glaubte Eilish, daß alles, was nicht zwischen den beiden Dubliner Vororten Glasnevin und Terenure passierte, überhaupt nicht passiert war.

Clarification of location is not justified when the place name is well known, for example in the case of Irish and English cities. Schnack often provides explanation in these instances, and such treatment of these items illustrates that she estimates the TL reader's background knowledge to be very slight.

Schnack is, however, selective in what she chooses to explain, as the following two observations illustrate. Firstly, clarification of location is generally only made where the reference occurs at the beginning of the text and thus does not gain undesirable prominence. In the few instances where Schnack explains place names later in the story, care is taken that this additional information is conveyed as unobtrusively as possible:

"The Weeping Children"	"Die weinenden Kinder"
C2 330	GE VI 55
'And you have this child where? With your people?'	"Und du hast sie hier?"
'No, outside Cork,' she said shortly.	"Nein, in Irland. Außerhalb von Cork."

Secondly, clarification of location generally only occurs in stories written in the third person. Stories in the first person narrative form automatically establish a greater level of intimacy between author and reader, and thus implicitly assume a familiarity with the place names referred to. Explanation in such stories would be incongruous.

In cases where the connotative meaning of place names overrides the denotative meaning, Schnack adopts a variety of translation strategies. Such items are either (a) omitted, or (b) rendered in English, with an explanation within the text, or (c) rendered generally in German, whereby the connotative meaning alone is transferred. Each of these are considered in turn in the ensuing paragraphs.

Schnack more often omits the names of urban areas than

those of towns or streets, and a reason for this may be the frequent necessity for background information about the areas. The effect of such omissions is that the TL reader will not gain as detailed an impression of the cities described as the SL reader, who, particularly if he or she is non-Irish, may well be equally unfamiliar with the reference.

In instances where the English item is combined with an explanatory translation, the explanation was frequently considered to be superfluous, either because the TL reader could be expected already to have the background information provided in the translations, or because the connotative meaning could be inferred from the context.

The translator is justified in giving sole preference to the connotative meaning of place names when this meaning cannot be inferred from the context or where a semantic translation would give rise to ambiguity. In "The Long Road to Ummera" (DD 75/GE III 134) the area "the Botanics" is simply rendered by "in der Stadt", as the TL reader cannot make the associative link between the place name and a graveyard. This same item is retained in its English form in "The Procession of Life" (C2 217/GE V 155), as the connotative meaning (area containing graveyard) is clarified by the context.

Schnack is, however, often unjustified in rendering only the connotative meaning of place names, as the following two examples illustrate:

"The Sorcerer's Apprentice"

C2 219

'Every boy you ever brought to the house was treated as a tolerable sort of leper. Either his mother came from Blarney Lane or his grand-uncle was in the asylum.'

"Angst vor der Ehe"

GE V 55

"Jeder Freund, den du eingeladen hattest, wurde wie ein besserer Aussätziger von ihm behandelt. Entweder hieß es, seine Großtante käme aus dem Armenviertel, oder sein Großonkel säße im Irrenhaus."

C2 232

'Honestly, Jimmy,' she said, 'there are times when I think I'm not right in the head. This is all my fault.'

'Oh, no it isn't,' he said, showing what she called his 'Sunday's Well' character.

GE V 71

"Ach, Jimmy, glaub's mir", sagte sie, "manchmal denke ich wirklich bei mir wäre eine Schraube locker. Es ist alles meine Schuld."

"O nein, durchaus nicht", sagte er und bewies ihr seine gute Erziehung.

In both these examples the understanding of the text hinges on a knowledge of the types of areas "Blarney Lane" and "Sunday's Well" are situated in. The SL reader with no detailed knowledge of the city of Cork will be able to infer from the context that the former is a poor, the latter, a well-to-do area. The TL reader, on the other hand, is immediately provided with this information, and while it may be argued that a communicative translation is justified in these instances, on the grounds that possible gaps in knowledge are filled, the TL reader is not given the opportunity to deduce this information for himself from the context--the act of reading becomes more passive. This tendency of the translator to guide the TL reader more carefully than is necessary was also noted in the section on additions in the preceding chapter (p. 91). A further consequence of giving sole priority to the connotative

meaning in examples of this type is that, as in the case of omissions, the TL reader's knowledge of the city concerned will be less detailed than the SL reader's. Attention should also be drawn to a small detail in the first of these examples, where "mother" is mistranslated by "Großtante"--a mistake which is attributable to the occurrence of "grand-uncle" in the same context, and which illustrates the translator's propensity for carelessness.

It is primarily in the treatment of street names that an unwarranted lack of consistency may be noted. While in most cases the translator leaves these items in their precise English form, at times a common noun is substituted for a proper noun, at times a partial translation of the item is provided:

"The House That Johnny Built" CAJ 82 and then inspected the Square end of Main Street	"Und Johnny baute sich ein Haus" GE I 194 dann inspizierte er das Ende von der Hauptstraße, das in den Platz mündete
"Jerome" TS 135 'I used to know a family of Creedys in College Road,' said Jerome thoughtfully. 'You wouldn't be one of them?'	"Ein Mann wie Jerome" GE II 44 "Von den Creedys in der Collegestraße?" bohrte Jerome weiter

The item in the first example also occurs in other stories, where it is rendered in its English form (in "Der Kranz", GE I 251, it is, incidentally, misspelt as Maine Street, again indicating carelessness).

In the second example, the partial translation may be

attributed to the fact that the item occurs in direct speech and that a precise English rendering of the term may have been considered incongruous in this context. However, the translator has no scruples about leaving features of this type in their precise English form in other stories.

Lack of consistency in the treatment of place names has generally only been observed between the translations of various stories. Of course, when features of the same type are treated inconsistently within the same text, the grounds for criticism are more serious. This type of inconsistency will, however, be dealt with in detail in the chapter on textual equivalence. Lack of consistency in the treatment of items of the same type is not necessarily the mark of a poor translation. It is only when the context does not provide any clues for the reasons for using contrasting translation strategies, as in the last two examples, that inconstancy is unjustified.

Schnack consistently favours a semantic translation of place names which refer to geographical features, rendering them partly in English, partly in German (Aran Islands / Aran-Inseln, "A Bachelor's Story" DR 93, GE I 38; Dublin Bay / die Dubliner Bucht, "A Salesman's Romance", DR 187, GE I 8). This translation strategy is justified, as the geographical features concerned are information-bearing items the meaning of which must be conveyed to the TL reader. In instances where place names constitute both common and proper nouns, Schnack gives preference to rendering the information content (down the Glen / in der

Schlucht, "The Study of History", DR 23, GE II 66; on the other side of the Border / jenseits der Grenze, "Achilles Heel", C2 307, GE IV 175). A consequence of translations of this type is that the item loses its status as a proper noun in German, but in cases such as these it is the information content, not the place name itself which is of prime importance. It would be inappropriate to render these items in their precise English form.

2. Terms of Address

Except for a few instances of carelessness (see, for example Ch. III, p. 102), character names are consistently retained in their precise English form; such treatment of these items is in keeping with translation conventions in texts of this type when the strategy of an overt translation is adopted.

It is a trait of the early O'Connor to attach symbolic meaning to names. The names attributed to the characters in "Guests of the Nation" (1931), for example, serve to intensify the irony which permeates the narrative. The central character, Bonaparte, is unable to come to terms with the conflicts of soldierly duty and human compassion, and his name tragically parodies the figure of Napoleon and the heroic ideals for which he stands. Similarly, the name "Jeremiah Donovan", the character who cold-bloodedly insists on the murder of the English hostages as an act of reprisal, alludes to the legendary figure of Irish patriotism, O'Donovan Rossa,co-founder of the Irish Repub-

lican Brotherhood.[19] Even in cases such as these, where the connotative meaning of the characters' names enhances the meaning of the story, Schnack chooses to retain the names in their exact English form. The implied references in the two characters' names mentioned will be noted by the attentive, well-read reader, at least in the case of "Bonaparte". To provide explanation in such cases would be inappropriate, as it would diminish the TL reader's participation in the text.

Schnack also consistently renders items which denote marital status in their precise English form. Examples may be found in almost every story, so great is their frequency. The retention of the English form of address (Miss, Mrs, Mr) in the German texts has the additional function of marking the translations as overt.

The majority of items which serve to denote social role relationship occur in instances of direct speech and constitute terms which the characters themselves use in verbal interaction. In treating these items Schnack draws on a number of possible translation choices, which are determined by the nature of the translation problem and by the context in which they occur. Nevertheless, it is Schnack's general policy to retain these items as in English, as may be observed in the translation of "The Procession of Life". The central character, Andy Coleman, a

[19] Name symbolism in "Guests of the Nation" is treated in detail in Earl F. Briden, "Guests of the Nation: a Final Irony," Studies in Short Fiction, 13 (1976), 79-81.

boy in his late teens, is locked out one night by his father and is forced to wander the streets of Cork until dawn. In the course of the night he encounters in turn a night-watchman, a prostitute and a policeman. In his exchanges with these characters his social role is marked as subordinate to those older than him or in a position of authority. Where possible Schnack retains these items in their precise English form (Sir, C2 14, GE V 151; Miss, C2 16, GE V 154). The assymmetrical role relationship between Andy and the other characters receives additional prominence in German through the "du" and "Sie" forms of address. Schnack makes appropriate use of the second person verb form in other stories, for example "Public Opinion" MP 87, GE III 18.

In exchanges with the policeman, the term "guard" is used as a mark of respect, posing a translation problem, as the direct rendering of the English item may lead to comprehension difficulties in the German text. The item in the source text also serves to place the story in an Irish context--it derives from the Irish for "police" ("Garda"),and is commonly used in Ireland. Schnack either omits the item, or compensates for marking the role relationship by appropriately using other terms of address, such as Sir (C2 20, GE V 159), or the policeman's name, Mr Dunphy (C2 21, GE V 161). It is not always the case that a translation difficulty will give rise to an omission. In other stories Schnack omits such terms of address without reason, as the following example illustrates:

"Jumbo's Wife"	"Jumbos Frau"
SS 33	GE III 165-6
'Tell me, ma'am,' she asked of a passer-by, 'where do this road go to?' 'This is the Mallow Road, ma'am,' the other said	"Ach bitte", fragte sie eine Vorübergehende, "was für eine Straße ist das hier?"--"Die Mallow Road", wurde ihr gesagt

Unlike other terms of address, those marking professional status recur throughout the narrative, and not predominantly in direct speech. Schnack generally translates these items semantically into German. Thus, the names of priests and doctors are rendered partly in German, partly in English, for example, Vater Fogarty ("Bei lebendigem Leibe", GE VI 78), Doktor MacMahon ("Die öffentliche Meinung", GE III 222). A degree of inconsistency was observed in particular in her treatment of terms referring to priests. In "The Sentry" (TS 119) Father MacEnerney is rendered as Pater MacEnerney (GE V 163). In "Legal Aid" Father Corcoran (TS 90) is retained in its precise English form (GE II 18).

There are numerous instances of inappropriate translations which occur when a professional title is used without the character's name in direct speech:

"Public Opinion"	"Die öffentliche Meinung"
MP 93	GE III 25
'Are them fellows at your car, Doctor,' says he	"Haben die Burschen was mit Ihrem Wagen angestellt, Doktor? sagte er

Items used in this way gain undesirable prominence in translation. They are at variance with the conventions of German usage. The same may, of course, be said of items

such as Sir or Ma'am, but these will at least be recognised and accepted by the TL reader as markers of an overt translation. Schnack also shows inconsistency in her treatment of these items, complying with conventions of German usage in stories such as "Das Wunder" ("Er ist verrückt geworden, Herr Doktor", GE III 72). In the translation of "The Old Faith" ("Der alte Glaube" GE II 50-62) both strategies are used, with peculiar results. Items such as Mylord (GE II 57) are retained in English, whereas Vater (as a term of address for a priest) is used inappropriately in direct speech (GE II 62).

Nicknames occur in several of O'Connor's stories. These are generally neat encapsulations of character traits, and often add humour to the story. These items are either retained in their English form (Jumbo, "Jumbo's Wife", SS 20, GE III 151), or omitted (Tim the Tracer, "Variations on a Theme", LO 166, GE V 106), or, as in the vast majority of cases, translated by an appropriate German equivalent (the Roarer / der Donnerer, "Legal Aid", TS 95, GE II 24; Red Pat / der Rote Pat, "Uprooted", SS 114, GE I 161). At times, however, humour is lost in the translation, as, for example, in the rendering of Murder the Loaf in "The Study of History" (DR 29) by Brotfresser (GE II 72).

3. Currency

These items are generally retained in their English form (Penny, Shilling), thus marking the translations as overt. Slang expressions, such as quid, bob, however,

remain stylistically unmarked in German. A great deal of inconsistency has been observed in the treatment of these items. Firstly, when the item occurs as part of an idiom, a semantic translation is favoured:

"A Salesman's Romance" DR 193 The whole country was mad with boredom because it had been brought up to count every penny.	"Abenteuer eines Handelsreisenden" GE I 14 Das ganze Land langweilte sich zu Tode, weil jedermann von klein auf dazu erzogen wurde, mit jedem Pfennig zu rechnen.

However, it is not just when an item is embedded in an idiom that a semantic translation occurs. The word pound is, for example, consistently rendered semantically as Pfund.

Secondly, coin pieces are translated differently from story to story--sixpence, for example, is sometimes rendered as einen halben Shilling ("Der Weihnachtsmorgen", L&K 98), sometimes as Sixpencestück ("Mein Studium der Vergangenheit", GE II 73).

But most serious are those not infrequent instances, where a foreign currency is chosen--coppers are, for example, translated as Rappen in "Der Weihnachtsmorgen" (L&K 98), a completely incongruous translation choice, making associative links with a particular German-speaking country (Switzerland), and totally at variance with Schnack's treatment of other culture-specific items. It is not her general policy to transfer such items into a target language context.

4. Measures

These items, too, for the most part remain tied to the source culture and are generally translated semantically (miles / Meilen). When these items are used colloquially to express exaggeration, Schnack then adopts a covert translation strategy and employs the German measures:

"Legal Aid"	"Rechtsbeistand"
TS 89	GE II 17
'Haven't you any whiskey? Ould O'Grady must have gallons of it.'	"Hast du keinen Whisky? Der alte O'Grady muß ihn doch literweise haben."
"Don Juan's Temptation"	"Don Juans Versuchung"
CC 225	GE III 15
with a sixty-mile-an-hour gale blowing round the corner	auch bei Stürmen mit hundert Kilometer Stundengeschwindigkeit

Thus, as with the treatment of currency items, it may be seen that the translator will in certain circumstances resort to cultural transfer. The translations are therefore not completely overt.

5. Miscellaneous Items

A great number of other items occur in O'Connor's stories which are linked to the source culture. These include items referring to historical events, to governmental and political institutions, to educational establishments, to the names of newspapers, and works of literature, to religion, and Irish sports, to the names of songs and dances, and to meals, food and drink. None of these types of items occur with enough frequency to warrant separate sections in this examination. Besides, their treatment in

the translations follows the pattern which has been observed in the preceding sections. They are, in the majority of cases, either retained in their English form, or translated semantically.

Many of these items, if retained in their precise English form, require a familiarity with the source culture if they are to be understood--the meaning cannot always be deduced from the context, as the following example illustrates:

"Public Opinion" MP 87 you imagine you could live here and write whatever you liked about MacDunphy of the County Council.	"Die öffentliche Meinung" GE III 18 aber hier (so denkst du) könntest du behaglicher leben und (beispielsweise) über MacDunphy vom County Council schreiben, was dir gerade in den Sinn kommt.

There are frequent examples of this type in Schnack's translations, indicating that the translator assumes that the TL reader does in fact have a detailed background knowledge of the source culture.

It is certainly not being suggested that all source-culture-related features could have been treated in the same way. The translation choice will depend on the context in which the item occurs, on the translatability of the item, and on the TL reader's assumed background knowledge. Nevertheless, Schnack is often unjustifiably inconsistent in her treatment of item types. While she adopts a general strategy of overt translation, departures have

been made from this policy, whereby items are occasionally transferred into the target culture. This gives rise to a peculiar combination in texts where this occurs--they are then no longer convincingly linked to the source culture, nor are they placed completely in the target culture. Such a combination of strategies could and should have been avoided.

It is primarily in the treatment of place names that attempts were made to bridge gaps in the TL reader's knowledge. Explanatory translations were often judged to be unjustified, either because the TL reader could infer the meaning from the context, or because he or she could be expected to have this general knowledge. In contrast with items referring to place names are an array of culture-linked features which do require detailed background knowledge, whose meaning cannot be deduced from the context, and which are, nevertheless, left in their English form, although explanation is necessary. Conflicting conclusions have thus had to be drawn as to how the translator has gauged the extent of the TL reader's knowledge of Irish life and culture. The reader who needs clarification of the location of a major Irish city such as Cork will almost certainly require explanation of terms such as County Council. From this evidence it must therefore be concluded that explanations of culture-specific items are not necessarily conditioned by what the TL reader may or may not be expected to know, but rather by what is easy for the translator to explain.

Chapter V

Textual Equivalence

By "textual equivalence" is meant the degree of correspondence on the textual level between the originals and the translations, a definition which requires further clarification. Textual equivalence embraces both denotative and pragmatic meaning in that it examines, in part, what has been added, omitted or mistranslated, and also gives consideration to the matching of aesthetic effect through style. This chapter is neither predominantly translation-text-oriented (as the chapter on cognitive equivalence), nor predominantly source-text-oriented (as the chapter on connotative equivalence).

Part of this chapter falls within the domain of text linguistics in that it examines transphrastic features within the macrostructure--it deals primarily with units which are bigger than the sentence.[1] One aim of the chapter is to discover whether the source and translation texts "make links with themselves" in the same way. It thus gives consideration to certain cohesive devices such as repetition and cross-referencing within the text proper. It also examines how meaning is developed during the actual reading process, with particular reference in this respect

[1] The term "macrostructure" here parallels Van Dijk's concept of the term insofar as it determines the "global" meaning of a text. See E. Gühlich and W. Raible, Linguistische Textmodelle: Grundlagen und Möglichkeiten. Munich: Fink, 1977, pp. 251-60.

to the titles of the stories.

A second and twofold aim of this chapter is to examine (a) whether ideas and information are presented in the same sequence in the source and translation texts, and (b) whether ideas and information are contained within units of equivalent length. Textual equivalence can thus be seen to cover both theme/rheme dynamics and features such as clausal linkage and sentence connection. Where this chapter parts ways with what is commonly understood by text linguistics is in the use of intra-sentential units as a means of illustration.

A third and final area covered in this chapter is the examination of what will be termed "text-immanent criteria". These constitute features which attract the reader's attention by virtue of their visual presentation, and which may consequently condition his or her response to the stories. They range from graphology and punctuation to textual divisions and lay-out. The reader's response to the stories may also be conditioned visually by extratextual features such as the book covers of the respective English and German editions, and cursory attention has been given to this in the closing section of the chapter.

It is inevitable that this consideration of textual equivalence overlaps to some extent with each of the preceding chapters. Features such as repetition and redundance, for example, have been dealt with in various sections of the chapter on cognitive equivalence, and are also treated in some of the analyses in the chapter on connotative

equivalence. Although such features are examined from a different angle in this chapter, exemplification has been minimised in order to avoid unnecessary reiteration of inductions already made. The examples used are drawn from a small number of stories, so that reference is made easier. They are, it must be stressed, representative of general observations made during scrupulous reading of the source and translation texts. The criticism made does not, therefore, hinge on a few striking exceptions.

Although this chapter has three broad aims, it did not prove practicable when organising the material to divide it according to these three areas, because of considerable overlap. The material has thus been ordered roughly according to unit length, beginning with lexical items and extending over larger stretches of text. This sequence has, however, not been preserved when it seemed more insightful to place certain examples together, regardless of unit length.

(1) Lexical Items and Phrases

Some words receive more usual prominence in German through their graphological presentation. In "A Man of the World" the narrator relates with self-mocking irony how as a child he used to attribute a few days' stay with his neighbour the same importance as going on holiday. By altering the punctuation Schnack in her translation ensures that the TL reader does not miss the irony:

"The Man of the World"	"Ein Mann von Welt"
DR 35	GE IV 159
I took my holidays with the greatest of seriousness	Ich faßte meine "Ferien" mit dem größten Ernst auf

In this example the translator guides the TL reader too carefully and facilitates the reading process unnecessarily. This general tendency on the part of the translator was also noted in the previous two chapters (see in particular pp. 68-69, 91, 136 and 174).

Visual prominence is also given to lexical items in the German texts through italicisation, a practice which is acceptable in the treatment of Irish expletives (see Ch. IV, p. 163). In her version of "A Man of the World" Schnack applies this strategy to a different item type; she retains the word "sophisticated" in English and italicises it. While the meaning of Irish expletives may easily be guessed (both by SL and TL readers) from the context in which they occur, the meaning of "sophisticated" in the German text is not so easily apparent. The well-educated TL reader would probably already know the meaning of the English, but many observations made so far in this thesis seem to indicate that Schnack is appealing to a wider audience with little knowledge of the source language or cultural background. A small translation problem arises because of the lack of a direct equivalent of "sophisticated" in German, and Schnack's treatment of this item seems to give preference to evading this problem, at the expense of the text's communicative function.[2]

[2] The practice of italicising lexical items which are

Schnack also adds italics to indicate intonation in dialogue, as may be seen in the following examples:

"Peasants"
DD 83

'What I mean,' said Daly, blazing up, 'is that I won't sit here and listen to insinuations about my native place from any foreigner. There are as many rogues and thieves and vagabonds and liars in Cullough as ever there were in Carricknabreena --ay, begod, and more, and bigger! That's what I mean.'

'No, no, no, no,' Norton said soothingly. 'That's not what he means at all, Father. We don't want any bad blood between Cullough and Carricknabreena. What he means is that the Crowleys may be a fine substantial family in their own country, but that's fifteen long miles away,...'

"Bauern"
GE IV 57-8

"Was ich sagen will!" brauste Daly auf. "Daß ich nicht hier sitzen und irgendwelche Anspielungen über meine Heimat von einem Fremden mit anhören will. Es gibt genauso viele Lumpen und Diebe und Vagabunden und Lügner in Cullough wie in Carricknabreena, ja, weiß Gott, und noch mehr und noch schlimmere. Das will ich damit sagen!"

"Nein, nein, nein, nein", beschwichtigte Norton, "das will er ja gar nicht sagen, Vater! Wir wollen doch hier kein böses Blut! Was er sagen will, ist, daß die Crowleys eine gute und rechtschaffene Familie in ihrer Heimat sind, aber die ist fünfzehn Meilen weit von hier..."

This practice of occasionally indicating stress or intonation through italicisation in direct speech is generally justifiable in the translations, since O'Connor

retained in their original form is thus justified if the meaning is clear from the context. There are, of course, examples of lexical items, particularly those linked to the source culture, which are retained in English, but not italicised. The word "gentleman farmer" in "The Wreath" (FF 184) is, for instance, rendered as "Gentleman-Farmer", without italicisation (GE I 247). As in the above example, the TL reader's understanding of the item depends on his or her knowledge of the English language. Here again the translator deals with a problem (no one-to-one equivalence) in a manner which makes the translation process easier, but which may be detrimental to the text's communicative function.

often used this device himself in dialogues, and since it enhances the text's communicative function.

Both lexical items and phrases may act as cohesive devices when they are repeated within a text. They may thus serve as a unifying factor in the structure of a story, especially if they occur at the beginning and end of a paragraph or story. Such cohesive devices consequently increase reader participation by inviting the reader to establish connections within the text and thus make the act of reading more stimulating. A further function of this type of cohesion is that it may serve to develop characterisation, particularly if a word is consistently attributed to one character, or if a character uses the same phrase repeatedly in direct speech.[3]

In general, Schnack takes care to imitate links of this nature across a text. Exceptions occur when the lexical item or phrase is intrinsically linked to the source language, in which case omissions are often made. In "Guests of the Nation", for example, the word "chum" is marked on the geographical dimension, in that it pertains to the speech of the English rather than the Irish, and is used throughout the story in the speech of the English hostages. With characteristic irony O'Connor, at the beginning of the story, draws attention to the fact that the Irish soldiers

[3] In his essay "Frank O'Connor and the Desolation of Reality" (1979:199) Roger Chatallic also points out how in his best stories O'Connor "defines the conflicts of the characters in terms of their linguistic idiosyncracies".

have assimilated some of the Englishmen's expressions; thus O'Connor subtly underlines the lack of "separateness", in human terms, between the enemies. The extract below, taken from the opening of the story, illustrates how the problem of translating items which are intrinsically linked to the source language is heightened when such items serve as cohesive devices within the text's macrostructure and help develop characterisation and theme:

"Guests of the Nation"	"Eine kleine Grube im Moor"
GN 5	GE IV 107
At dusk the big Englishman, Belcher, would shift his long legs out of the ashes and say "Well, chums, what about it?" and Noble and myself would say "All right, chum" (for we had picked up some of their curious expressions), and the little Englishman, Hawkins, would light the lamp and bring out the cards.	In der Dämmerstunde pflegte der große Engländer Belcher seine langen Beine aus der heißen Asche zu ziehen und uns zu fragen: "Hallo, Kinder, wie wär's?" Und Noble oder ich antworteten dann: "Wie du meinst, Kamerad!", und der kleine Engländer Hawkins zündete die Lampe an und holte die Karten hervor.

As may be seen, Schnack omits the comment in parenthesis ("for we had picked up some of their curious expressions"). A translation of this phrase would only have been appropriate had the strategy of a covert translation been adopted and the text thus transposed completely into the TL culture. As Schnack has chosen not to mark the geographical dimension of such items by means of a TL equivalent, this omission is acceptable. The word "chum", it may be noted, is not treated consistently in the German translation. The lexical items "Kinder" and "Kamerad" are both used in this extract, and also as translations of "chum"

later in the text, although on occasion the item is simply omitted. As a result there is less cohesion in the translation text, and characterisation and theme, by comparison, are less developed.

Where the meaning of the English is not adequately covered by the common dictionary TL equivalent, more variation occurs in the German, the translation choice being determined by the context. In "The Sorcerer's Apprentice", for example, the word "infallible" acts as a leitmotif for the character of Denis; in German repetition is reduced because the same word cannot be appropriately used in each context, as the following excerpts from the story illustrate (emphasis added):

"The Sorcerer's Apprentice"	"Angst vor der Ehe"
C2 221	GE V 57-8
'Haven't you ever regretted taking a chance, Denis?' she asked pertly.	"Und du hast es nie bedauert, Denis, daß du den Sprung gewagt hast?" fragte sie keck.
'No, dear, I haven't,' he replied without taking offence. 'My wife represented what I could grasp at that age, and I couldn't predict--<u>not infallibly</u> that is,' he added carefully, as though <u>his infallibility</u> were his <u>rule</u> on all other occasions--'how either of us would develop.'	"Nein, Kindchen, nie", erwiderte er, ohne gekränkt zu sein. "Meine Frau war für mich das Ideal meiner damaligen Jahre, und ich konnte nicht vorhersagen--<u>nicht mit hundertprozentiger Sicherheit</u>, meine ich", erklärte er, als wäre <u>Unfehlbarkeit</u> bei allen andern Ereignissen die Regel für ihn, "wie wir beide uns weiterentwickeln würden."
C2 223	GE V 59
'And all after one night?' she exclaimed in the same tone.	"Und alles wegen der einen Nacht?" fragte sie im selben Ton.
'Not necessarily after one night,' he said, rolling	"Nicht unbedingt nach der ersten Nacht schon",

over her in his usual infallible way.	belehrte er mit seiner unfehlbaren Miene.
C2 234 'It's the only way, dear' he said in his most infallible tone, and Una almost chuckled at how little he knew.	GE V 74 "Es ist die einzige Lösung, Liebling", sagte er, und es klang wieder so weise, daß Una beinah kichern mußte, weil er so ahnungslos war.

In such instances where cohesion is reduced it is inevitable that text structure, reader participation, and characterisation may suffer; the translator here gives preference to conveying the information in a manner appropriate to the context, rather than attempting to imitate an aesthetic device with the risk of producing an unidiomatic translation.

It was further noted that repetition is generally only imitated in German when it occurs transphrastically within the narrative mode. In passages of direct speech, as was noted in Chapters III (p. 69) and IV (p. 157), however, repetitions do not occur with the same frequency in German, with the result that information is often reduced to a minimum and is thus conveyed in a less natural fashion. Passages of dialogue in O'Connor's stories represent the type of English spoken in Ireland more vividly than narrative or descriptive passages. On examining the translations it was noted that Schnack has a tendency to "edit" dialogue, a tendency which is particularly striking in instances in the source text where the characters use repetition and redundance in response to a question or in agreement with a statement. This feature of Irish English may be traced

back to the influence of the Irish language, which has no directly corresponding equivalent of the English "yes" and "no". In Irish the verb or phrase must be repeated in responses. Repetitions within the turns of a dialogue are often omitted or reduced by Schnack with the result that her treatment of dialogue frequently fails to convey the loquacity so typical of the Irish.[4]

In a few instances, however, the use of dialect in the source text presents an obvious barrier in maintaining cohesion through repetition in the turns of a dialogue, as the following example illustrates (emphasis added):

"The House that Johnny Built" CAJ 84	"Johnny baute sich ein Haus" GE I 196
'Ah, is it codding me you are?' she asked with a shocked look and her head lowered.	"Oh, wollen Sie mich zum Narren halten?" fragte sie mit erschrockener Miene und gesenktem Kopf.
'Oh, the devil a cod!' said Johnny, delighted with the reception he was getting.	"Ih, zum Teufel!" sagte Johnny, der über den Empfang begeistert war.

Schnack does, however, occasionally succeed in maintaining cohesion in dialogue through repetition. In "The Study of History", for example, a translation problem is posed by the use of a pun in a dialogue between young Gussie and his mother. The mother has just given a young boy visitor sixpence, and Gussie clamours to be given some money too (emphasis added):

[4] Boecker (1973:228) in his criticism of Schnack's translation of William Faulkner's novel The Mansion also noted that one of Schnack's weaknesses as a translator is in her treatment of the colloquial register.

"The Study of History" DR 31	"Mein Studium der Vergangenheit" GE II 74
"If you give him a tanner you ought to give me a tanner," he yelled.	Wenn du ihm was gibst, mußt du mir auch was geben!" schrie er gellend.
"I'll tan you," she said laughingly.	"Ich werd dir gleich was geben", lachte sie, "hintendrauf!"

Repetitions which occur within a sentence, whether in narrative passages or in sections of dialogue, are less likely to occur in the German, even though this would often have been possible, and, from the aesthetic standpoint, preferable. This tendency on the part of the translator is typified in the following example:

"The Man of the World" DR 36	"Ein Mann von Welt" GE IV 160
He had a way when any of them /the kids on the road/ joined us of resting against a wall with his hands in his trousers pockets and listening to them with a sort of well-bred smile, a knowing smile, that seemed to me the height of elegance.	Wenn einer von ihnen zu uns trat, dann hatte er eine Art, sich mit den Händen in den Taschen gegen eine Mauer zu lehnen, und ihm mit einem wohlerzogenen Lächeln zuzuhören, das mir unglaublich vornehm zu sein schien.

In this example some information ("knowing") has also been omitted. The translator may have considered this superfluous, but in fact the word contributes to the development of the relationship between the two boys in the story. Larry looks up to his friend Jimmy, not least because Jimmy's knowledge of worldly things is greater than his own; and it is precisely this gradual build-up of Jimmy's superiority which leads to the climax of the story--Larry's shame and disappointment when the crude reality of Jimmy's

knowledge is revealed to him (at Jimmy's instigation the two boys spy on a young married couple whose bedroom window can be viewed from the attic of Jimmy's house).

In concluding this section it should be noted that there are instances where Schnack unfortunately misses the opportunity to provide cohesion in the translation texts through the repetition of lexical items, although this would have been possible. The example from "Jerome" cited in ch. III pp. 62-64 (Irish Rapparee/Räuberhauptmann) illustrates this point. It should be added that this type of inconsistency is severely criticised by Klaus-Jürgen Popp in his assessment of Schnack's translation of Carson McCuller's The Ballad of the Sad Café.[5]

(2) Clauses and Sentences

On the whole Schnack tries to present information and ideas in the order in which they occur in the original, and she thus appears to use the clause primarily as the basic unit of translation. The preponderance of simple co-ordinating devices and the relative lack of complex structuring in O'Connor's writing make it easy to preserve this sequencing. It is, however, inevitable that changes are necessitated because of the lack of correspondence in the rules of use of the respective languages. In the following

[5] Klaus-Jürgen Popp, "Elisabeth Schnack und Carson McCullers: Die Ballade vom traurigen Übersetzen," in Theorie und Praxis des Übersetzens, ed. Horst W. Drescher and Signe Scheffzek (Bern : Lang, 1976), pp. 107-18.

example it may be seen that the clause has clearly been used as the unit of translation, but that the ordering of information is slightly different:

"The Man of the World" DR 35	"Ein Mann von Welt" GE IV 159
They had a piano in the front room, a pair of binoculars on a table near the window, and a toilet on the stairs that seemed to me to be the last word in elegance and immodesty.	Im Vorderzimmer hatten sie ein Klavier, auf einem Tisch dicht beim Fenster lag ein Fernglas, und die Toilette auf halber Treppe (anstatt auf dem Hinterhof) kam mir als der Gipfel an Eleganz und Unanständigkeit vor.

In the English a listing device is employed, whereby clause patterns are repeated, with the omission of the theme ("they had") in the second and third clauses. The locations, occurring at the end of the respective clauses, thus receive stress through listing. The same effect of stressing the locations could not be achieved in the German by imitating the ordering of information, since the SVO word order (sie hatten ein Klavier im Vorderzimmer) would remain unmarked in German.[6] Schnack rightly foregrounds the locations by fronting the adverbial clauses of place. However, the impact of the listing device is diminished in German as the clausal patterning is not maintained, although this would have been possible. The German as a result seems more factual insofar as preference is given to informational content rather than effect (the explanatory addition in parenthesis contributes to this),

[6] See Mario Wandruszka, Sprachen--vergleichbar und unvergleichlich, (Munich: Piper, 1969), p. 503.

and much of the humour, achieved in the original through the principle of climax, is consequently lost.

The constraints imposed by the German language do not necessarily prevent the equivalence of effect being achieved in translation. The above example illustrates how Schnack sometimes only goes part of the way in achieving an optimal translation. She provides solutions to some problems, but does not use these to the best advantage. One possible reason for this may be that she concentrates on the clause as the unit of translation, and thus neglects the overall effect of larger stretches of text, such as the sentence.

Although the translator is on occasion justified in altering the ordering of information, there are cases where changes in word order are unnecessary, as the following example, which is a direct continuation of the preceding example, clearly illustrates:

"The Man of the World"	"Ein Mann von Welt"
DR 36	GE IV 159
We brought the binoculars up to the bedroom with us.	Das Fernglas nahmen wir mit nach oben in unser Schlafzimmer.

The word order in English (SVO) is unmarked. By fronting the object the translator marks the style of the German where the SVO word order would have been a closer stylistic match.

It has generally been observed that the translator often explains any discrepancies in the texts, or fills in the "gaps", thus leaving the reader with little to

do.[7] This observation finds additional support in Schnack's treatment of interclausal linkage, as the following examples illustrate (emphasis added).

"Don Juan's Temptation"	"Don Juans Versuchung"
CC 225 And there's this queer thing going on inside you that gives you a longing for companionship and love, and you don't know how to satisfy it.	GE III 16 Und dann noch das komische Gefühl, das ständig in einem rumort, so daß man sich nach Gefährten und nach Liebe sehnt, aber nicht weiß, wie man es stillt.
CC 217 I suppose, having the few drinks in, I didn't notice at the time.	GE III 7 Wahrscheinlich merkte ich's nicht sofort, denn ich hatte schon ein paar Glas in mir.

In the following example, likewise taken from the same story, it may also be noted how Schnack explicitly provides a reason in her translation, this time by linking two sentences together (emphasis added):

"Don Juan's Temptation"	"Don Juans Versuchung"
CC 217 'She was quite young, tall and dark and good-looking, but it wasn't so much her looks. It was the naturalness of her among all those wooden dolls in coloured night-dresses.'	GE III 7 "Sie war noch ganz jung, und groß und dunkel und hübsch, doch es war nicht so sehr ihr Äußeres, sondern weil sie unter all den Holzpuppen in bunten Abendkleidern so natürlich wirkte."

A possible reason for linking the sentences in this

[7] This concurs with the general criticism of literary translations made by Beaugrande and Dressler (1981:217): "All too often, translators will incorporate into the text their own processing activities: solving the problems, reducing polyvalence, explaining away any discrepancies or discontinuities, and so forth. Soon the receivers of the translation find their mental tasks pre-empted."

way may have been to avoid the sort of repetition of structures which occurs in the English, a tendency already observed in Schnack's treatment of direct speech. The effect of this sort of linking is that the translation sounds more factual and premeditated, and that the meaning is made more explicit for the reader. The use of dialect in the English ("the naturalness of her") lends to the narrative the naturalness of spoken language; the German by comparison has the triteness of any Trivialroman or magazine story.

It was also observed that the meaning of the English is often stated more fully in the translation in the way the translator divides the sentence up through punctuation.

"Masculine Protest"	"Männlicher Protest"
MP 1	GE IV 24
For months things had been getting difficult between mother and me. At the time we were living in Boharna, a small town twenty miles from the city--Father, Mother, Martha and I. I had managed to put up with it by kidding myself that one day Mother would understand; one day she'd wake up and see that the affection of Dad and Martha was insincere, that the two had long ago ganged up against her, and that I, the black sheep, the clumsy, stupid Denis, was the only one who really loved her.	Schon seit Monaten war es zwischen meiner Mutter und mir immer schwieriger geworden. Wir lebten damals--Vater, Mutter, Martha und ich--in Boharna, einem kleinen Ort, der etwa zwanzig Meilen von der nächsten Stadt entfernt war. Ich konnte es nur noch dadurch aushalten, daß ich mir einbildete, Mutter würde es bestimmt eines Tages einsehen. Eines Tages würde sie erwachen und begreifen, daß Papas und Marthas Liebe zu ihr nicht aufrichtig war (die beiden verbündeten sich nämlich immer gegen sie) und daß ich, das schwarze Schaf, der dumme, tolpatschige Denis, der einzige war, der sie liebte.

In the second part of the last sentence in this example the parenthetical construction breaks a pattern of

simple co-ordination which is striking in the original because of its naturalness. Schnack here translates as a statement of fact what in the source text is speculation and day-dreaming. The use of parenthetical constructions of the type in the German example above is generally more common in the translations than in the originals. The result, too frequently, is that the spontaneous tone of the narrative is diminished in translation; content takes precedence over expression.

The following sentence also illustrates how meaning in the German is made more explicit through the way in which the sentence is divided:

"Peasants"	"Bauern"
DD 81	GE IV 56
He was a remarkable man, even in appearance; tall, powerfully built, but very stooped, with shrewd, loveless eyes that rarely softened to anyone except two or three old people.	Er war ein erstaunlicher Mensch, schon rein vom Ansehen: von hohem mächtigem Wuchs, aber sehr schlechter Haltung; seine Augen waren hart und boshaft und blickten selten sanft, außer wenn er zu den ganz alten Leuten sprach.

Here two breaks are made in the German where only one occurs in the English. The second of these breaks has necessitated the addition of verbal constructions in the latter part of the sentence (seine Augen waren, wenn er... sprach). The result is not only that the German becomes more disjointed, but that the reader's mental tasks are pre-empted to a certain extent.

Dividing sentences differently is, however, not always the mark of a poor translation, as the following example

shows (emphasis added in the German only):

"Don Juan's Temptation" CC 222	"Don Juans Versuchung" GE III 12
"Obliging sort of chap!" she said. "You don't know if he has a younger brother who'd do for me?"	"Sehr entgegenkommender Mensch!" höhnte sie. "Sie wissen wohl nicht, ob er einen jüngeren Bruder hat, der zu mir passen würde?"
"Now," I said stopping dead in the path, "you <u>are</u> talking like a schoolgirl."	<u>Ich blieb stehen</u>. "Jetzt reden Sie wahrhaftig wie ein Schulmädchen!" schalt ich.

To break the second turn in this dialogue in the same way as in the English would result in clumsy German structuring and would sound unidiomatic and unnatural. Schnack's translation ("Ich blieb stehen") gives prominence to what in the English has the status merely of an aside. Foregrounding is thus achieved not only by the formation of a separate sentence, but by placing this sentence at the head of the paragraph. The effect is that the translation has more dramatic impulse than the original. Foregrounding of this nature is to some extent something to which the German language lends itself.

The final two examples in this section demonstrate not only how individual clauses tend to be more explanatory in German, but how Schnack at times will make two sentences out of one, thus diminishing the effect of linearity so typical of O'Connor's style:

"Guests of the Nation" GN 5	"Eine kleine Grube im Moor" GE IV 107
I could not at the time see the point of myself and Noble guarding Belcher and Hawkins at all, for it was my belief that you could	Damals konnte ich nicht begreifen, warum Noble und ich die zwei Engländer bewachen mußten. Ich war fest überzeugt, daß man die bei-

have planted that pair down anywhere from this to Claregalway and they'd have taken root there like a native weed.	den in irgendeinen irischen Acker zwischen heir und Claregalway hätte stecken können, und sie hätten ebensogut Wurzel geschlagen wie ein einheimisches Unkraut.
GN 6 Hawkins learned to dance "The Walls of Limerick", "The Siege of Ennis" and "The Waves of Tory" as well as any of them, though he could not return the compliment, because our lads at that time did not dance foreign dances on principle.	GE IV 108 Hawkins hatte sogar irische Tänze gelernt: 'Die Mauern von Limerick', 'Die Belagerung von Ennis' und 'Die Wellen von Tory', und er tanzte sie so gut wie ein Ire. Natürlich konnte er sich nicht revanchieren und ihnen englische Tänze beibringen, denn damals tanzten unsere Jungen grundsätzlich keine ausländischen Tänze.

(3) Paragraphs

The translator may be justified at times in splitting up sentences in German; sometimes her translation is so detailed and explanatory that it is simply not practicable to contain all the information within one sentence unit, without the German sounding overly cumbersome. When it comes to dealing with more formal divisions of the text, such as the paragraph, closer adherence to the original may be expected.

There are, however, numerous examples in Schnack's translations of alterations to the paragraphic unit. The translations, it must be stressed, have been compared in detail with the originals to ensure that differences of this nature cannot be attributed to differences in the various published editions of O'Connor's stories. The

possible reasons (justifiable or otherwise) for changes such as these are open to speculation.

The paragraphing of O'Connor's stories has been altered in two ways, either by joining two paragraphs into one, or by dividing one paragraph in the English into two or more parts. While examples of the former are less frequent, they may well have an effect on the story's impact on the reader. This may be illustrated by a short extract from the story "A Salesman's Romance".

In this story the main character, Charlie, is driving back to Dublin one night with his girlfriend, Celia, when his car, on turning a corner, runs into a jaunting-car travelling on the wrong side of the road, and without lights. Thanks to Charlie's quick reactions, the jaunting-car receives only a slight bump, but the jarvey, though unhurt, is quick to realise how potentially lucrative the situation might be in terms of compensation, and immediately feigns injury, albeit somewhat drunkenly. This incident is related with some considerable humour in the English, conveyed in the gentle ironic tone of the narrative, but also in the way links are made within the text. In the excerpt below it can be seen how the translator has joined two paragraphs into one, thus affecting the reader's reception of the events narrated:

"A Salesman's Romance" DR 188-89	"Abenteuer eines Handelsreisenden" GE I 9-10
When they had found a farm-labourer to look after the horse and car, the jarvey, whose name	Nachdem sie einen Bauernburschen gefunden hatten, der sich des Gespanns annahm, ge-

turned out to be Clarke, permitted himself to be driven to hospital, and an overconscientious medical student decided to detain him for the night, while Charlie went off to report the accident to the guards with a certain sour satisfaction at the thought of the presence of mind that enabled a boozy little man like that to seize on a moment's opportunity and turn it into a career.	ruhte der Kutscher, dessen Name Clarke war, sich von Charlie ins Krankenhaus fahren zu lassen, und ein allzu gewissenhafter Assistenzarzt entschied, ihn über Nacht zu behalten, während Charlie zur Polizeiwache ging und Bericht erstattete, und zwar mit einer gewissen grimmigen Befriedigung ob der Geistesgegenwart eines besoffenen kleinen Kutschers, der die Gelegenheit beim Schopfe ergriffen und aus dem Unfall eine Lebensaufgabe gemacht hatte. Und er schien sich wirklich zu einer Lebensaufgabe auszuwachsen. Der Anwalt der Versicherungsgesellschaft, ein alter Freund Charlies namens Cronin, willigte ein als Verteidiger aufzutreten,...
And a career it looked like becoming. The solicitor for the insurance company, an old friend of Charlie's called Cronin, agreed to defend the case, ...	

The second of these paragraphs in the English marks a progression in the story in terms of a change in time, location, incident and character. It is the visual presentation of the English text which makes this progression apparent, and leads the reader to expect a change. The repetition of "career" provides cohesion between the two paragraphs and links them in a humorous way.

In the German translation no visual pause is provided before the text moves away from the incident of the accident, and, more importantly, the cohesive device becomes somewhat superfluous--a repetition without the same degree of effect. Since there is no apparent translation problem which may have given rise to this type of alteration to the paragraph unit, this discrepancy may simply be attributable to an oversight in the typing or editing

of the translation manuscript, or to a reluctance on the part of the translator to begin a new paragraph with "Und".

The second type of alteration to the paragraphing of O'Connor's stories--dividing one paragraph into two or more parts--is, by contrast, more common in the translations. A general consequence of this practice is that the paragraph unit in the translation is not as clearly defined according to theme or central idea. Sometimes the result is strikingly at variance with O'Connor's style, as one of the examples from "Peasants" illustrates:

"Peasants" DD 84	"Bauern" GE IV 59
Then with the defaulting treasurer, who wore a suitably contrite air, they marched up to the presbytery. Father Crowley was at his dinner but he told the housekeeper to show them in. He looked up in astonishment as his dining-room filled with the seven committee-men, pushing before them the cowed Michael John.	Dann zogen sie mit dem unredlichen Kassierer, der eine entsprechend zerknirschte Miene aufsetzte, zur Pfarre. Vater Crowley war beim Essen, gebot aber der Haushälterin, sie hereinzulassen. Erstaunt sah er auf, als sich alle sieben Komitee-Mitglieder in sein Eßzimmer drängten und den eingeschüchterten Michael John vor sich herschoben.

This extract is followed by one of several dialogues between the parish priest, Father Crowley, and the committee of a local sports club, who are trying to persuade the priest to give Michael John a good reference, despite the fact that he stole the club's funds. By dividing the English paragraph up in this way in the translation, more importance is attributed to the first part of the action described. It should moreover be noted that

the first of these German paragraphs consists solely of one sentence. Paragraphs which are so short in length are not used in O'Connor's stories in narrative sections. The alteration to the paragraph unit in German not only disturbs the balance in the presentation of information, but also gives an inaccurate representation of O'Connor's style.

(4) Sections

In some of O'Connor's longer stories formal divisions are occasionally made within the text. These are indicated by the extra spacing in the lay-out of the text, and such sections may also be marked numerically. In the majority of cases the translated stories are divided at the same points. One notable exception, however, is the translation of "The Holy Door". Here the discrepancies between the English and German sections may be attributed to the severe editing of the story, which has resulted in a considerable reduction in textual length. Despite such differences between the source and translation texts, the German text has clearly been divided according to incident and location, so that the breaks appear logical to the TL reader.

In some of the translated stories, however, formal divisions have been made where none are present in the original. In "Don Juan's Temptation", for example, a division has been added in the German towards the end of

the story (GE III 17). The main part of the story is narrated in the words of the central character, Gussie, who addresses a small group of friends. The reader is, as it were, permitted to eavesdrop. As the narrative progresses, the reader becomes less and less aware of the presence of the group. The group of listeners not only acts as a pretext for the narration of the story, but also serves as a structural framework. The story is brought to a close by the intrusion of one of the listeners, and it is at this point that a division is made in the German text.

A similar narrative technique is employed in "The Bridal Night". Here the pretext for the story is a chance meeting between the narrator proper and an old woman, one of the characters in the story. Here too the presence of the author-narrator, who acts as audience, is apparent only at the beginning and end of the story and becomes less prominent as the story progresses. In the German translation divisions have been made in the text to mark the short introductory and concluding sections (GE VI 7 and 15). The story's framework is thus made more explicit for the TL reader.

Both these examples show how the translator has made alterations to the source text in order to make the act of reading easier for the TL audience. While examples of additional textual divisions of this type are few, they nevertheless lend support to conclusions which have been made in the examination of other aspects of the translations, namely that the receivers of the translations are left with little to do.

(5) Titles of Stories

There are three main functions which a story's title may have. Firstly, it may serve to arouse the reader's curiosity and induce him or her to read what follows. Secondly, it may introduce the text and may often subtly conceal the author's intention of manipulating the reader. The reader's attitude towards characters can, for example, be moulded by the author if the characters' names are used in the title ("The Mad Lomasneys" (MS 182)). The author may also provide some implicit comment on a character by not referring to him or her by name ("The Idealist" (TS 21), "The Paragon" (DR 235)). The author may focus on the particular role of a character by presenting him or her in relationship to another character (in "Michael's Wife" (BC 1) the name of the woman referred to is never revealed, and although Michael never appears in the story, her relationship to him is the pivotal point of the story). The author may also manipulate the reader by focusing on an object. (The title "The Wreath" (FF 177) extends beyond its introductory function, in that it sets the mood for the story.) The third function of a story's title is that it acts as a continuous point of reference during the reading of the story. The words of the title may be used within the text to reinforce the theme. (In "An Out-and-out Free Gift" (MP 73) the title is used at the end of the story, acting as a sort of punch line.) The meaning of a title may alter during the reading of a story and

this is particularly noticeable where irony is used. (Contrary to initial expectations, "The Study of History" (DR 20) consists of a child's amusing imaginings of what he might have become, had his father or mother married someone else.) Finally, in the case of symbolic titles which make a specific reference, the meaning of the title only becomes clear in the reading of the story. (The reader immediately guesses that "Androcles and the Army" (C2 295) does not deal with Greek mythology. Androcles is used as a symbol for the central character, ironically a lion-tamer, and the title, as a reference point for the reader, ultimately adds meaning to the story by way of explicit comparison.)

The two title types outlined by Levý--descriptive and symbolic--prove to be useful only on a very superficial basis when assessing O'Connor's story titles and their German translations.[8] In general Schnack renders descriptive titles literally in German ("A Salesman's Romance"(DR 186)/ "Abenteuer eines Handelsreisenden" (GE I 7), "A Bachelor's Story" (DR 91)/"Geschichte eines Junggesellen" (GE I 36)), and where possible, symbolic titles are rendered in the same way ("Androcles and the Army" (C2 295)/"Androklus und die Solda-

[8] Levý (1969:123) in his examination concentrates on book titles, which he divides into the following two categories: "1. Den beschreibenden Titel, der einfach mitteilt und in der Regel das Thema eines Buches dadurch angibt, daß er die Hauptpersonen und oft auch die literarische Gattung nennt. ... 2. Den symbolisierenden Titel, der eine Kürzung darstellt, das Thema, die Problematik oder die Atmosphäre des Werkes in gekürzter Form angibt, durch ein typisierendes Symbol, das keine Beschreibung, sondern eine bildhafte Transposition des Themas ist."

ten" (GE VI 66), "Achilles Heel" (C2 303)/"Die Achilles-Ferse" (GE IV 170)). What is of interest is not so much whether the translator adheres to these categories as whether the changes she makes are justified and effective. Because a story's title often elucidates the text, or manipulates the reader into focusing attention on a particular character or theme, or has the power to lull the reader into a false sense of security, thus contributing to the effect of suspense during the reading of the story, any criticism of the translation of a title must necessarily take the close link between title and text into consideration.

The majority of Schnack's titles have been adequately and accurately rendered in German. The assessment which follows naturally concentrates on those examples where improvements could be made. As a point of departure, a handful of stories will first be considered for which two German titles exist.

As was pointed out at the beginning of Ch. III, the story "Jerome" was first published in German under the title "Jeromes Schädel" and later as "Ein Mann wie Jerome". The reasons for the more explanatory German titles may lie in the fact that "Jerome", as a name, is not well-known in the German speaking world. Schnack's titles make it clear that a person is being referred to.[9] Each of Schnack's titles

[9] It is common practice for translators to reject the use of foreign names in titles altogether--Thomas Hardy's novel Tess of the D'Urbervilles, for example, is known in German by its subtitle Eine reine Frau.

for this story has a different effect. The first alludes more to the events of the story than does the original; the second title concentrates solely on the character. The climax of the story is Jerome's visit to the phrenologist with his girlfriend, Hilda, while they are on holiday with another couple, and it is phrenology which accounts for Schnack's first title "Jeromes Schädel". The second title is used within the German text, as a comparison of these few sentences from the closing paragraph illustrates (emphasis added):

"Jerome"	"Ein Mann wie Jerome"
TS 141	GE II 49
But he did take the tip about Hilda, and fortunately her sublimity, ideality and optimism were equal to the occasion. She'll find them useful dealing with Jerome.	Doch ließ er den guten Wink wegen Hildas Tüchtigkeit nicht ungesagt sein, und glücklicherweise hat sie genügend Vorrat an Schwung, Idealismus und Optimismus, die unbedingt nötig sind, wenn man mit einem Mann wie Jerome fertig werden will.

It was a favourite technique of O'Connor's to incorporate a title within a text, and Schnack does well to imitate this. Her title "Ein Mann wie Jerome", occurring in the final sentence, neatly brings the story to a close.

Of the two titles Schnack provides, the most suitable is "Ein Mann wie Jerome". It concentrates solely on the character (as does the original), reveals nothing of the events (as does the first one), and has the added advantage of being in keeping with the author's own techniques.

Not only does O'Connor's story "The Eternal Triangle" have two German titles, but it also has two other English

ones. It was first published as "The Rising" in 1952, and a few years later, in 1954, it appeared both as "The Tram" and under the title by which it is best known. The story deals with an earnest young watchman sent to look after a tram which has broken down, as he discovers, in the middle of an abortive rising. As he takes shelter from the gunfire he is joined by a prostitute and a drunk. It can be seen how each of O'Connor's titles suits his story, but he finally discards the two descriptive ones, giving preference to the symbolic one.

Both of Schnack's titles--"Ein trauriger Held" and "Die Straßenbahn"--are descriptive.[10] A central translation difficulty of the story, which ultimately affects the title, is the rendering of the word "tram", the German dictionary equivalent of which ("Straßenbahn") has a different range of associations. The "Straßenbahn" is a fairly common means of transport in the German speaking world, whereas the "tram" is outdated. The occurrence of the word in the source text thus implies a specific historical context, reinforcing the reader's assumption that the rising which O'Connor so amusingly and irreverently writes about is the Easter Rising of 1916. (It should be pointed out that in the first German publication of the story the Swiss word "die Tram" is used throughout the text, but Schnack alters

[10] The German translation was first published in 1957 in the collection Er hat die Hosen an (Munich: Nymphenburger Verlagshandlung) as "Ein trauriger Held" and later in 1976 as "Die Straßenbahn" in Frank O'Connor: Gesammelte Erzählungen II (Zurich: Diogenes).

this in the latest publication to "Straßenbahn", this and the title being the only significant changes made.) Although it is not the role of the translator to create, and although literal translations of titles are generally considered more appropriate, in this instance Schnack's earlier title "Ein trauriger Held" would appear to be the more adequate of the two. Schnack's "amendment" has failed to take the contrary associations of "tram" and "Straßenbahn" into account.

The title "The Sorcerer's Apprentice" likewise has two German translations, the first a literal one--"Der Zauberlehrling"--and the second Schnack's own--"Angst vor der Ehe".[11] There is no apparent reason why the title was altered in the later edition of the story. It deals with a young woman, Una, who is approaching thirty and is still indecisive about whom to marry. On a visit to her friend, Joan, in Dublin she meets a married man who is separated from his wife, and has more than a "mere holiday flirtation" with him. She returns home, feeling somewhat guilty, and tries to envigorate her relationship with her fiancé, Jimmy, only to discover that seduction was the wrong approach to take with him. At this point in the story, the meaning of the title becomes explicit:

[11] The German translation was first published as "Der Zauberlehrling" in Irische Erzähler der Gegenwart: Eine Anthologie (Stuttgart: Reclam, 1965) and later as "Angst vor der Ehe" in Frank O'Connor: Gesammelte Erzählungen V (Zurich: Diogenes, 1976).

"The Sorcerer's Apprentice"	"Angst vor der Ehe"
C2 233	GE V 146
Like the sorcerer's apprentice she had learned how to produce magic but not how to control it!	Wie der Zauberlehrling hatte sie gelernt, den Zauber heraufzubeschwören, aber nicht, ihn zu bannen!

Even if the title were not explained within the text, one can safely assume that any German speaker would understand the reference to Goethe's ballad and be able to apply it to the story. Schnack's second title--"Angst vor der Ehe"--is indeed a fitting introduction to the story as it neatly sums up the theme, but, as a perfectly adequate literal translation exists, her "amendment" is not justifiable.

Similar criticism can be made of Schnack's treatment of the title "The Drunkard". The story tells how young Paddy, while trying to ensure that his father stays sober after the funeral of a friend, himself gets drunk and becomes violently sick; his mission is nevertheless accomplished. Schnack changes her original title "Der Trunkenbold" to "Das Opferlamm".[12] The latter title works well as such and the translation subtly alludes to it in the closing scene between Paddy and his mother:

"The Drunkard"	"Das Opferlamm"
TS 45	GE IV 93
'My brave little man!' she said with her eyes shining. ''Twas God did it you were there. You were his guardian angel.'	"Mein braves Lämmchen", rief sie mit leuchtenden Augen. "Gott sei Dank, daß du's getan hast! Du bist sein Schutzengel gewesen!"

[12] The German translation first appeared as "Der Trunkenbold" in the collection Der Trunkenbold: Irische Geschichten (Stuttgart: Reclam, 1963) and later as "Das Opferlamm" in Frank O'Connor: Gesammelte Erzählungen IV (Zurich: Diogenes, 1976).

Schnack's first literally translated title is, however, perfectly adequate, and her alteration shows an attempt to "improve" the English and to confuse the roles of translator and writer.

Another story, "The Babes in the Wood" has two German titles--"Die Kinder im Wald" and "Seine Freundin".[13] The English title is symbolic and has been borrowed from the Grimm brothers' fairy story, also known as "Hansel and Gretel". (In German it is only known as "Hänsel und Gretel.") The reference is clarified by the theme of the story (the plight of abandoned children) and is reinforced by the setting (the orphans live in a wood), by a description of the girl orphan, Florrie, in which it can be seen that the parallel roles of Gretel and the witch interchange in O'Connor's story ("she was tall and thin, with jet-black hair, and a long, ivory face and a hook nose" (p. 161)), and finally by the closing scene where the two orphans, Terry and Florrie, fall asleep in each other's arms.

In both of Schnack's titles the subtle literary allusion is lost. "Die Kinder im Wald" would never be recognised as the Grimms' story in German. Schnack's second title, "Seine Freundin", focuses on jealousy and betrayal rather than on the loneliness of the orphans. The title can be seen to refer at times to Terry's aunt, at times to Florrie. Terry clings to his aunt's promise that she will

[13] The German translation also appeared first in 1963 (in Der Trunkenbold) under the title "Die Kinder im Wald". In the 1976 edition of the story the title is altered.

soon bring him to England where they will live together with the man she is to marry. Seized with jealousy, Florrie cruelly informs Terry that his aunt is in fact his mother. His 'aunt's' promise is never fulfilled; she forgets Terry, and so Florrie finally has Terry to herself. Although "Seine Freundin" works well as a title, Schnack is not justified in changing the emphasis so markedly. The central character is Terry, not "seine Freundin", the central theme is loneliness, not jealousy or betrayal. It is impossible to convey the literary reference in German, unless the title were called "Hänsel und Gretel", a solution which, it must be agreed, is overly blatant and unsubtle. Schnack's first title, "Die Kinder im Wald", however would seem the better of the two--it works as a purely descriptive title and at least does not distort the emphasis.

It is worth drawing attention to one final example of a story with two German titles. "News for the Church" deals with a nineteen-year-old girl who does not take her sin of "carnal intercourse with a man" as seriously as her confessor, Father Cassidy thinks fitting. Realising he is merely being used as a confidant, Father Cassidy sets about demystifying what she still regards as a blissfully romantic experience by asking her a series of clinical, but exceedingly intimate questions. O'Connor's title is clever and characteristically gently ironic; it echoes the "Good News" of the Church, and at the same time plays upon the idea that sex is not a matter on which priests could be well-informed, and upon the fact that this particular con-

fession is trivialised to the point of interesting "news" or gossip.

It is, of course, impossible for a close German translation to convey all this, and Schnack is justified in creating her own titles.[14] Her first title "Die Sünderin" is descriptive and entirely adequate; in the second title, "Eva nach dem Sündenfall", her creative flair provides us with a symbolic title, the success of which lies primarily in the fact that it draws upon a reference in the text (emphasis added):

"News for the Church"	"Eva nach dem Sündenfall"
CC 9	MB 9
This little trollop, wandering about town in a daze of bliss, had to tell someone her secret, and he, a good-natured old fool of sixty, had allowed her to use him as a confidant. A philosopher of sixty letting Eve, aged nineteen, tell him all about the apple! He could never live it down!	Das kleine Frauenzimmer war wie in einem Glücksrausch durch die Stadt gewandert, um jemanden zu finden, dem sie ihr Geheimnis anvertrauen konnte, und er, ein gutmütiger alter Esel, hatte sich dazu hergegeben, daß sie ihm ihr Herz ausschüttete. Ein sechzigjähriger Philosoph läßt sich von einer neunzehnjährigen Eva die Geschichte mit dem Apfel erzählen. Darüber würde er nie hinwegkommen!
Then the fighting blood of the Cassidys began to warm in him. Oh, couldn't he, though? He had never tasted the apple himself, but he knew a few things about apples in general, and that apple in particular which little Miss Eve wouldn't learn in a whole lifetime of apple-eating.	Dann aber begann sich die alte Kämpfernatur der Cassidys in ihm zu regen. Konnte er wirklich nicht darüber hinwegkommen? Zwar hatte er nie vom Apfel gekostet, aber er

[14] The German translation was first published in 1958 under the title "Die Sünderin," in Und Freitags Fisch: Sieben Geschichten von irischen Liebes- und Ehepaaren (Zurich: Diogenes). The title was changed when the story appeared in Magazin Berlin, Dec. 1966, pp. 6-9.

> wußte über Äpfel im allgemeinen und jenen Apfel im besonderen so mancherlei, was das kleine Fräulein Eva nie wissen würde, und wenn sie ihr Leben lang Äpfel äße.

It is true that Schnack's second title puts more emphasis on the character of the young girl than does O'Connor's original, but the incident is not totally neglected in the German.

In the above examples it can be seen that Schnack has a tendency when revising stories for a second publication to take liberties with the translation of titles which often are not justifiable. This is but small evidence upon which to base the generalisation that Schnack's translation skills have not improved with acquired experience, but it is evidence all the same; and taken in conjunction with criticism made in the preceding chapters, this observation assumes greater importance. Mistakes and inconsistencies are to be found both in early and late translations. Carelessness is as much the mark of Schnack, the experienced translator (the revision of stories for second publication has failed to eradicate mistakes). Schnack's experience as a translator would also, unfortunately, seem to have provided her with the "confidence" to interfere with O'Connor's creativity.

Of the remainder of titles, the most interesting changes occur where O'Connor employs catch phrases, puns or irony in his titles or makes indirect use of quotations or other references, in other words where equivalents may

not exist in the German. The title of his story "The Frying Pan" (C2 94), for example, has nothing to do with the object, but refers indirectly to the phrase "out of the frying pan into the fire". It is a rather tragic story in which a woman confides to a priest, a family friend, that her husband has always been drawn to the priesthood, and as a result has come to regard sex in terms of adultery. The ironic twist of the story is that the priest himself is in love with his friend's wife and is given to contemplating how his life might have turned out had he not taken his vows. Schnack also makes use of a catch phrase in her title "Bei lebendigem Leibe" (GE VI 78), which conveys the idea of an impossible situation equally well and retains the image of burning. In several other of O'Connor's titles where catch phrases are used Schnack finds successful alternatives in German: "Expectation of Life" (DR 124) / "Die Zukunft vor Augen" (GE III 30), "A Life of Your Own" (LO 1)/ "Eine selbständige Frau" (GE V 7), "The Man of the House" (TS 11) / "Er hat die Hosen an" (GE V 76), "The Procession of Life" (C2 12) / "So ist das Leben" (GE V 148).

The use of puns in titles presents an obvious translation difficulty. The story "Bones of Contention" (BC 201-20), for example, deals with an argument which flares up when an old woman insists on supervising her friend's funeral. O'Connor's title is humorously ironic--the disagreement arises because of a corpse--and O'Connor's play on words simply cannot be translated. Schnack renders the title as "Der Zankapfel" (GE V 132) and it succeeds only in a more

limited way in providing a comment on the events described. The weakness of this translation lies in the lack of parallels between English and German.

O'Connor likewise makes use of a pun in "Old Fellows" (HD 17). The story centres on two stubborn men who childishly disagree with each other about everything, it seems, on principle. Although their backgrounds and occupations are different they are of a strangely similar cantankerous nature. Their drinking and debating takes them from one pub to another and their respective son and daughter are left to amuse themselves, disappointed at the outcome of the Sunday outing. It is told in the words of one of the men's sons--"old fellow" also being a colloquial expression for "father". Frustrated by waiting so long for his father and provoked by the girl's insults, the young boy decides to find his way home on his own in the dark. Frightened by the strangeness of the dark streets, he stops to buy a toy dog to protect him on the way home.

The pun of the English title is difficult to convey in German and, aware of the problem, Schnack opts for a new title for the story, "Der Beschützer" (GE I 211). As in "The Babes in the Wood" / "Seine Freundin" she thus alters the emphasis of the story; she focuses on the final incident, the buying of the dog, instead of the central characters, the "old fellows" who take up most of the story.

Although Schnack occasionally takes liberties in translating titles, her alterations seldom have excessively distorting effects on the meaning or presentation of the story.

Her treatment of the title "Guests of the Nation" is an unfortunate exception. As has already been mentioned the story is set during the Irish civil war. Two Englishmen, Hawkins and Belcher, establish a friendship with the Irish soldiers who are holding them hostage. When news comes through that the Englishmen are to be shot in reprisal the Irish soldiers undergo a conflict between their sense of humanity and duty. The killing at the end of the story proves to be a gruelling, pathetic and moving experience. Of all O'Connor's titles, this is surely the one which works best. It is eye-catching, it arouses curiosity, it provides a fitting introduction, it comments on the story, it contains a subtle and sad irony and it contributes to the suspense in the story. The irony becomes apparent during the reading of the story; at the outset the Englishmen are truly treated as guests. The reader is thus lulled into a false sense of security. The kindly hospitality of the old woman in whose house they are staying represents only one face of Ireland; the other, duty, and killing in the name of patriotism, stands in stark contrast. The story has been carefully structured so that the killing is presented first of all as an undesirable and unpleasant possibility, and then as an incredible reality which gradually culminates in the detailed and drawn-out description of the Englishmen's deaths. As the story progresses from the genial atmosphere of friendship to the desperate coldness of enemy against enemy, so the irony of the title slowly becomes apparent and grows in strength until it stands as a fittingly bitter

comment on the events described.

The reason for Schnack rejecting a literal translation of the title is inexplicable.[15] It is true that she uses a favoured technique of incorporating the title ("Eine kleine Grube im Moor") into the story as the following extract, taken from the closing paragraph, illustrates (emphasis added):

"Guests of the Nation"	"Eine kleine Grube im Moor"
GN 18	GE IV 122
Noble says he saw everything ten times the size, as though there were nothing in the whole world but that little patch of bog with the two Englishmen stiffening into it, ...	Noble sagt, er hätte alles zehnmal so groß gesehen: als ob in der ganzen Welt nichts anderes wäre als die kleine Grube im Moor, in der die Engländer steif und kalt wurden.

Although this practice has been praised in other stories, it is unacceptable here because a literal translation would have been possible. Schnack is not only to be criticised for unnecessarily breaking faith with the original. Her title has a detrimental effect on the story. From the very first mention of killing the hostages in the German text their death can be taken as a certainty because of the allusion to a grave in the title. The suspense which O'Connor so painstakingly worked into the story through the title and the structure is annihilated practically from the outset in the German translation. The German reader's "enjoyment" of the story has been spoiled by an insensitive

[15] The story has also been translated into French, with the literally translated title "Les Hôtes de la Nation," trans. Guy le Clec'h, Figaro Littéraire, 18th August, 1968, pp. 8-11.

and unnecessarily creative choice of title, and the reader's participation in the text is diminished with the consequent reduction of suspense. One further point of criticism must be made of Schnack's title. Unlike O'Connor's, it draws immediately upon the emotions of the reader, and exploits the setting of the story--provincial Ireland, where bogs abound--to the point of indulging the German public's possibly clichéd preconception of the country, with a result which verges on kitsch.

Story titles cannot be translated in isolation, but require that the macrocontext be taken into consideration. Where it is possible a semantic translation of the title should be given. The translator is justified in departing from the original title when

1. the resources of the target language fail to provide a parallel which covers the meanings of the source language (e.g. puns)

2 the lexical equivalent of the target language has an additional association which is not in keeping with the original

3. the title makes use of catch phrases or colloquialism which do not lend themselves to literal translations

4. the title contains a reference to an institution or cultural feature which has no equivalent in the country of the target language

5. the title uses proper nouns or names which are unfamiliar or confusing to the reader of the translation

6. the title alludes to a literary reference or a quotation which is unknown in the target language.

When it is necessary to alter the original title, care must be taken to provide an alternative which

1. is in keeping with the author's style and techniques
2. retains the same focus as the original
3. avoids revealing vital information and prevents interference with the structure or suspense of the story.

From the selection of titles examined above it can be seen that Schnack makes alterations to O'Connor's titles which cannot be justified and although her alternatives generally succeed in reflecting O'Connor's style, they show that her personal creativity interferes with the translation process. Where alterations have been necessary, she too often changes the focus of the story, insinuating a different theme or implying a different central character. While such changes in focus are usually quickly rectified in the reading of the story they indicate a serious departure from the author's intention and can mislead or bewilder the reader.

(6) Titles of Collections

One of the functions of a title is to arrest the reader's attention, and what initially attracts the reader to a collection of stories is often not so much the titles of the stories themselves as the title the author has given to a particular volume. Schnack has deliberately avoided

treating O'Connor's as collections, and instead uses her personal preferences in making her selections. So the lack of parallels between the English and German editions makes any criticism of "translation" impossible. What is of interest, however, is how the attentions of the author and translator differ.

The merit of a title is not solely to be gauged by its ability to attract readers. Although some publishers and authors would insist that the more eye-catching a title is, the better its chances on the market, O'Connor has proved that a book's performance in the shops does not necessarily depend on commercial gimmickry. His opting for plain and purely functional titles for some of his collections has done little to deter the interested reader or to prevent those books from gaining recognition or popularity. Unassuming titles such as Selected Stories, The Stories of Frank O'Connor and More Stories by Frank O'Connor do little for the impulse buyer's sense of spontaneity, but quite adequately fulfil their function as a point of reference for the reader and as an introduction to a collection of stories.[16] Perhaps it is because of his established reputation that O'Connor found he had no need to rely on catchy titles to sell his books. It is more probable that he was indulging his taste for the simple and uncomplicated, and such titles can safely be assumed to be a mark of his modesty.

[16] A comprehensive list of the primary material used in this thesis is included in the bibliography.

Not all the titles O'Connor has chosen for his collections are so plain, however. For a few collections he has used the accepted and more traditional method of selecting the story with the most attractive title as the title for the collection. In these cases, however, he does not merely pander to commercial needs. "Bones of Contention", for example, although it is one of the weaker stories in the collection, has been used as the collection's title because it neatly encapsulates the general theme--the petty struggles of everyday existence.[17] As a catch phrase, the title obviously has potential sale appeal, but, more importantly, it also serves the aesthetic function of unifying the stories according to a common theme.

The same sort of unifying principle can be seen at work in collection titles which do not use the titles of any of the stories contained in the volume. They serve as a comment on the stories and give the reader an idea of what to expect. The stories in Crab Apple Jelly, for example, as James H. Matthews points out, have a voice which "is both sweet and tart, entertaining and serious". The prevailing atmosphere of the stories is conveyed in this title. Similarly, The Common Chord alludes to a central theme. This volume deals with the problems of unhappy marriages and sexual preoccupations, the title itself

[17] For a discussion of O'Connor's collections see James H. Matthews, "Frank O'Connor's Stories: The Contending Voice," Sewanee Review, 84 (1976), pp. 56-75.

harmonising the individual notes of each story. The thematic scope of the collection Domestic Relations is clearly defined in its title, the stories being drawn from tangible, real life situations.

If O'Connor frequently resists the temptation of using a collection title to the best advantage for advertising, Schnack, by comparison, is certainly aware of these possibilities and exploits the potential considerably. Of the twelve collections she has compiled (including the Gesammelte Erzählungen, in six volumes), in only one (Geschichten von Frank O'Connor) is the functional type of title used. Perhaps the reader is confused by the numerous examples of similar sounding titles of this type in English. The problem is clearly avoided for the TL reader. Obviously, Schnack is appealing to a different sort of audience from O'Connor's. His reputation within the German speaking world is less established, so it is understandable that preference is given to the symbolic, the eye-catching type of title in the German. Collection titles such as Bitterer Whisky and Der Trunkenbold can be seen to reinforce the somewhat clichéd preconception that the Irish are a nation with a decided soft spot for alcohol. Those German readers who expect these two volumes to consist of descriptions of Irish drunkenness will be disappointed. It is also interesting to note that an anthology of Irish stories, compiled by Schnack (containing a story by O'Connor), bears the title Grüne Insel.[18] O'Connor never relied on clichés for his titles, and it

is difficult to imagine him approving of their use.

For the most part, Schnack uses the established method of employing a story's title as a collection title. (Die lange Straße nach Ummera, Und Freitags Fisch). But it is in the titles used for the volumes of her Gesammelte Erzählungen that this practice is most disturbing. Four of the titles given to these six volumes focus on a story for no other apparent reason than their obvious marketability--Don Juans Versuchungen, Eine unmögliche Ehe, Eine selbständige Frau, Brautnacht. A closer look at the latter volume will exemplify the point. As a story title ("Die Brautnacht"/"The Bridal Night"), it works well. With O'Connor's characteristic irony, it refers to the night a school teacher spends with an insane young man before he is committed to the lunatic asylum. The unfortunate man is obsessed by the teacher, but she courageously tries to assuage him. The use of Die Brautnacht as a collection title, however, is misleading. Tomi Ungerer's cartoon illustration on the cover--depicting a carefree gentleman serenading his lady love in a boat--merely reinforces the notion that this is an entertaining volume which draws on the relationships of young lovers for its material. It reveals an insensitivity on the part of the publisher and cartoonist (or at worst an inadequate knowledge of the story), something which can hardly be justified on the grounds of attracting

[18] E. Schnack, trans., Grüne Insel: Erzählungen aus Irland von James Joyce bis James Plunkett (Zurich: Diogenes, 1961).

attention. Although O'Connor's stories can be entertaining, the image projected in this case is deceptive. In addition, the title fails to unify the stories according to a common theme. The stories have been gathered from a wide selection of O'Connor's collections, covering a period in his writing career from 1935 to 1966. The themes (marital problems, loneliness) vary greatly and contrast rather than complement each other. The volume begins with the touching and poignant title story and finishes with the highly amusing account of a young boy's first confession.

In the foreward to Masculine Protest and Other Stories Harriet O'Donovan (O'Connor's widow) tells of the pains O'Connor took in compiling a collection:

> That particular rewriting was directed towards a definite aim--which was to give a book of stories the feeling of being a unity rather than a grab bag. He believed that stories--if arranged in an 'ideal ambience'--could strengthen and illuminate each other. This unity was only partly preconceived, he continued to create it as he went along. He never wrote a story specifically to fit into a gap in a book--nor did he change names or locations to give superficial unity. Rather it was as though the stories were bits of a mosaic which could be arranged harmoniously so that the pattern they made reflected the light which each cast separately.[19]

Of an 'ideal ambience' there is no trace in Die Brautnacht, nor in the other five volumes of the Gesammelte Erzählungen. It can only be presumed that with each volume Schnack intended to provide as wide a variety of O'Connor's

[19] Frank O'Connor, Masculine Protest and Other Stories (London: Pan Books, 1972), p. vii.

stories as possible. If this is the case, it would seem preferable to use functional title types instead, as the existing titles present a misleading and at times distorted image of the contents. Schnack has opted for drawing attention instead of aesthetic considerations. In earlier German collections, it should, however, in all fairness be added, an attempt is made to gather stories according to theme. In Und Freitags Fisch, for example, the unifying theme is the problems which relationships and marriage bring, and the domestic note struck in the collection's title is highly appropriate. The sort of care which Schnack manifests in compiling the early German editions, and which is strikingly lacking in the later collections, is an indication that more priority is given to commercial considerations in her later years as a translator, a development which, from the aesthetic point of view, is most regrettable.

To conclude this section, then, it may be seen that, compared with the author, the translator gives more preference to the symbolic title than to the functional one. Although it would be naive to suggest that O'Connor was unaware of the ability of a title to attract attention, he uses the symbolic title in such a way as to enhance the contents of the collection. Schnack, on the other hand, exploits the potential for advertising a collection through its title considerably, relying occasionally on clichés, and too often neglecting the aesthetic aspect of the title.

Chapter VI

Conclusion

It was the aim of this study to assess the quality of the published German translations of Frank O'Connor's short stories, in so doing to establish the translator's priorities and translation strategies, and to determine, as far as possible, whether the source and translation texts appeal to the same types of audience. The principle of the communicative function of translation was used as a basis for evaluation throughout the study, and this took precedence over other factors, such as accuracy and adequacy, which also help determine the quality of a translation. It is the purpose of this closing chapter to consolidate the findings of the analysis and to make some general conclusions about the quality of these translations.

It was very quickly established in the analysis that Schnack adopted a strategy of overt translation in dealing with O'Connor's stories. Schnack's decision to maintain links in her translations with the source culture gave rise to a number of translation problems, which centred primarily on what the TL audience was expected to know about the country and culture of the source language. From the types of omissions and additions that were made in the translations it was concluded that Schnack seemed to be aiming at an audience with little background knowledge of Ireland. However, a closer examination of her treatment of source-culture-specific items revealed that there were, in fact, striking discrepancies in what she expected her readers

to know. Her treatment of more obscure culture-specific items was inadequate when it was difficult, or more challenging, to fulfil the communicative function of the translation satisfactorily, whereas other items, which were more likely to form part of the TL audience's general knowledge, often were explained or too carefully translated, even when the meaning could easily have been deduced from the context.

There are already clear indications that Schnack's translations appeal to a different type of audience from that reading O'Connor's stories. This conclusion finds support in an observation made in each of the three chapters which form the textual examination, namely that reader participation is diminished in the translations. This may result from a variety of factors--from unnecessary explanations, from clarification of ambiguity, from the treatment of titles, or even from the visual presentation of the text. The comparative ease with which the translations can be read means that they will satisfy a less demanding audience. The "substance" to which Brenner (1965:9) referred (see p. 3 of thesis) is lacking in the translations, and consequently the scope of the stories' readership is reduced in German.

The differences between the SL and TL audiences also have a bearing on the matching of text type. While both source and translation texts clearly fall into the category of literature, there is a discrepancy in text type variant. The seemingly effortless, natural flow of O'Connor's stories conceals a true art which places his stories amongst the finest examples of the genre to come out of Ireland. Although the German translations, too, can be easily read, the comparative lack of reader involve-

ment, of literary "substance", places the translations more on the level of light fiction or Trivialliteratur.

Marked differences were also noted in Schnack's skills as a translator. When dealing with predominantly descriptive or narrative passages, where O'Connor's lyrical tone comes to the fore, she frequently demonstrates linguistic flair and great sensitivity in her expression. With the notable exception of her reluctance to use repetition as a literary device, she shows an awareness of the aesthetic effect of O'Connor's more poetic language. Frequently the failure to achieve equivalence of effect was attributable to the grammar rules of the German language, rather than to any apparent shortcoming on the part of the translator.

By adopting a strategy of overt translation Schnack reduced the plausibility of matching SL dialect by a TL dialect. It was pointed out (p. 41) that the substitution of dialects in literary translations can have unintentionally amusing effects if a total cultural transfer is not made. Schnack's policy of leaving dialect unmarked, but of retaining some dialectal expletives in their original form may seem equally strange to the TL reader. Clearly, the retention of such expletives is indicative of an attempt on Schnack's part to convey at least some of the local colour which is necessarily lost in the elimination of dialect. There are no clear-cut answers to the problem of dealing with dialect in literary translation--equivalence of effect is only possible when the strategy of covert translation is used; when such a strategy is rejected, and in dealing with O'Connor's stories this is justified, certain sacrifices have to be made.

It was, however, in her treatment of passages of direct speech that Schnack's translation skills seemed to be most in need of improvement. In dialogues cuts were often ruthlessly made, and exchanges were reduced to a minimum of information content. Schnack also showed a general tendency to adhere closely to the structures of the source text in direct speech, which resulted in some jarring Anglicisms. The range of registers used in direct speech was strikingly reduced, not only because dialectal expressions were left unmarked in the translations, but because of Schnack's reluctance to convey the occasional colourful bawdiness of O'Connor's language. (This possible fear of offending the TL public was also noted in the nature of some of the omissions which Schnack made (see p. 77).) Consequently, passages of direct speech often seem stilted in German, and certainly lack the naturalness which characterises such passages in O'Connor's stories.

As was pointed out in the chapter on connotative equivalence (see p. 121), there is a two-fold aspect to O'Connor's style--the "natural" and the "artistic". While Schnack shows considerable competence in her treatment of the poetic register of O'Connor's writing, her shortcomings in dealing with the colloquial register, most notably in the speech of his characters, means that O'Connor's style is inaccurately represented in German.

Although there are certain weaknesses in Schnack's translation skills, it should, in all fairness, be added that she is thoroughly familiar with the source culture and that mistakes seldom occur as a result of insufficient knowledge in this area. In general, Schnack rarely makes factual mis-

takes which stem from a misunderstanding of the source text. There is, however, a relatively high incidence of carelessness, of errors and inconsistencies which could easily have been avoided through thorough revision of the translated work.

One further question which arose in the course of the examination with regard to Schnack's translation skills was whether any improvements could be discerned in the standard of the translations she produced. In general, any improvements were extremely minor. Even when Schnack's translations were republished, any revision work was often not thorough enough to eradicate mistakes. In her treatment of titles it was observed that her experience as a translator actually resulted in her taking greater, and generally unjustified, liberties with the source text.

Whether or not Schnack's translation work shows any improvement over the years is a consideration which is only of incidental interest here, since the focus of this study has been primarily on the translations, not the translator. The study reveals that for the optimal translation of literary texts which are closely linked, both on the semantic and pragmatic level, to the source culture, the translator must have a thorough knowledge of that culture. More importantly, when the strategy of an overt translation is adopted, choices must constantly be made as to what needs to be clarified to the TL reader. A translator's preface, containing some background information on the source culture and a general outline of the translation difficulties the text posed could only be of benefit to the TL reader. Such a preface would enable the readers to gain more than a superficial knowledge of the source

culture, would help evade the problem of over-explaining within the text and would also prevent the tendency, observed in Schnack's translations, to explain when the context makes it easy to do so, and not according to the needs of the TL reader.

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